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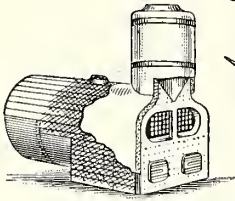
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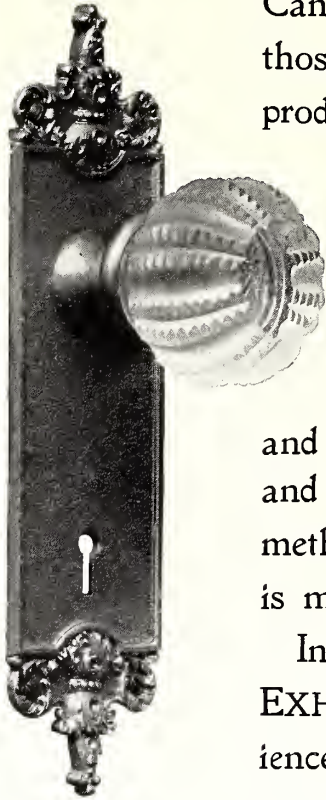
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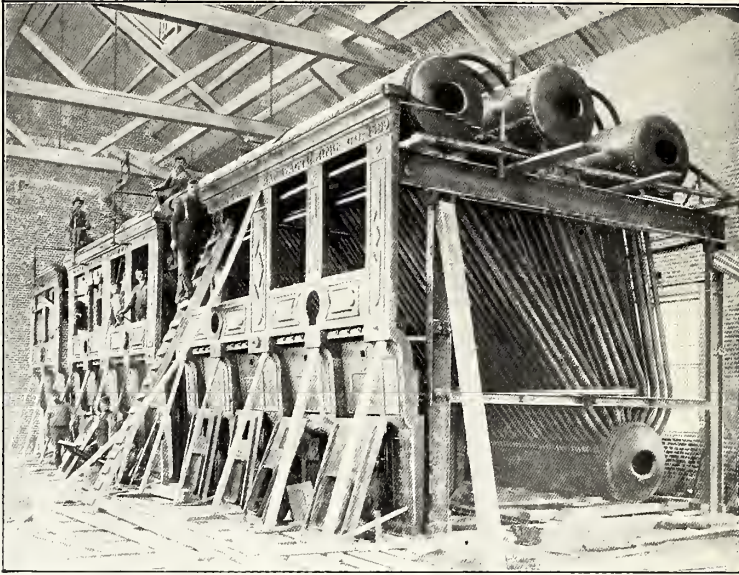
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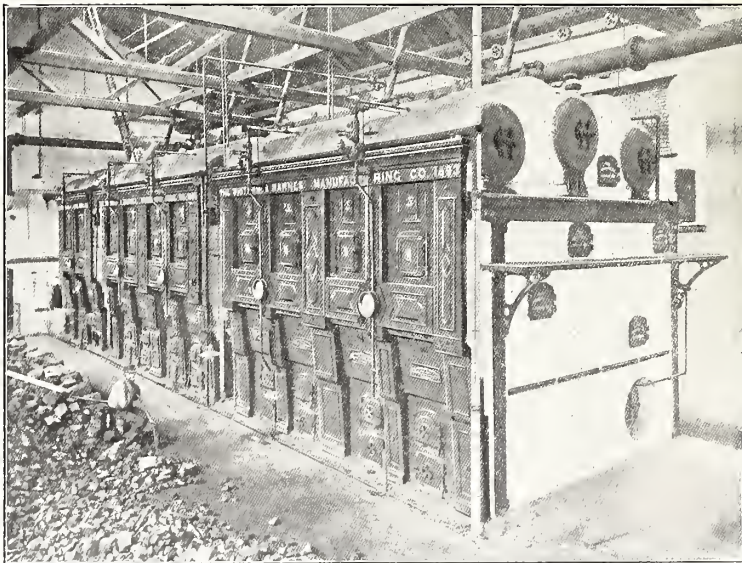
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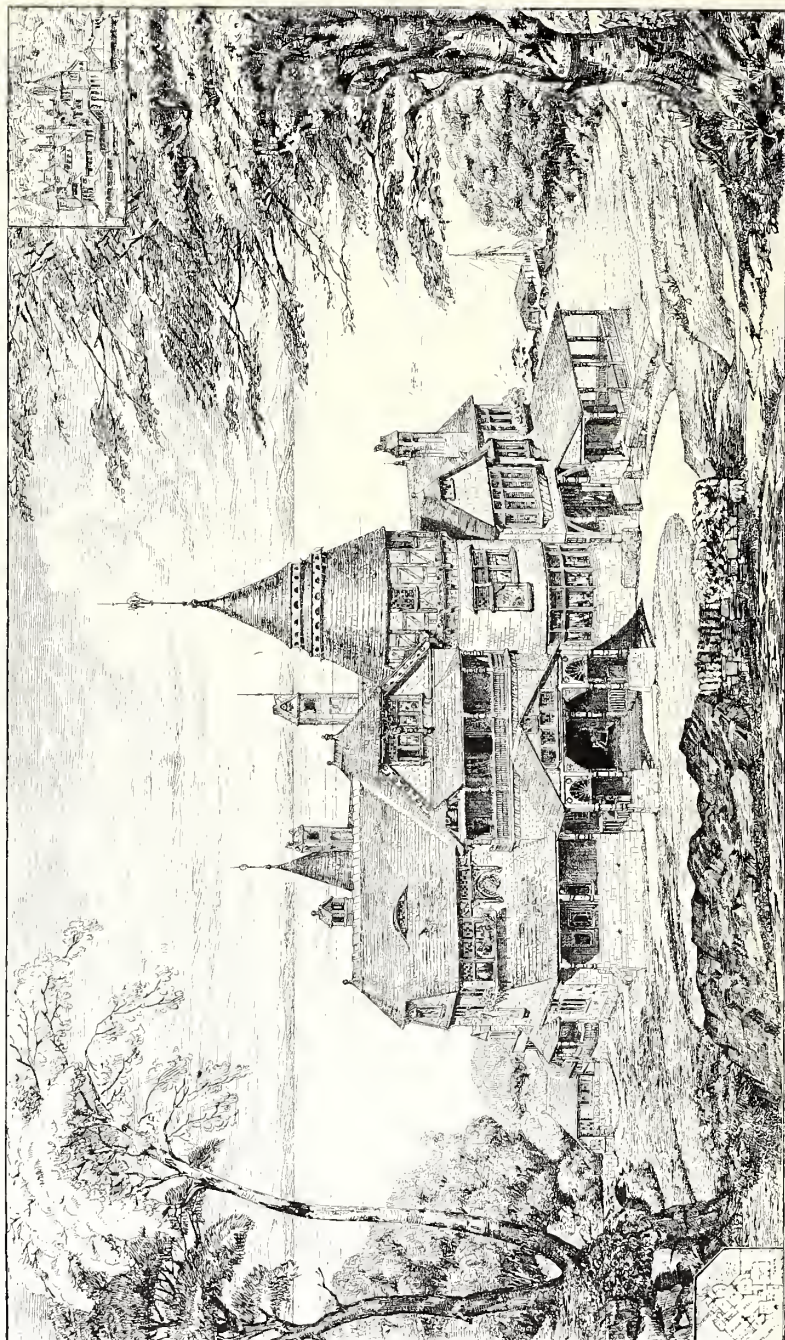
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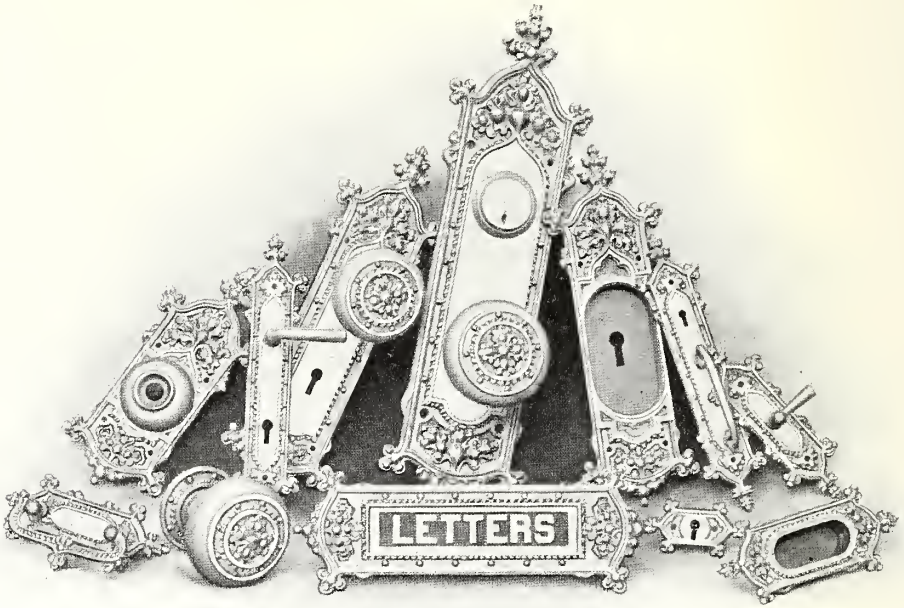
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BRUCE PRICE.



# The Architectural Record.

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THE WORKS OF BRUCE PRICE.

A CRITIQUE BY RUSSELL STURGIS.



It may well be thought a great misfortune that the rage for what are supposed to be classical forms and classical combinations should have seized the community at a time when it is so entirely unfit to handle them. Its longing may be thought to prove its need. The fact that it cannot possibly hope to build in what is supposed to be the classical spirit is perhaps the reason why it longs to do so. Admit that the present historically learned epoch has discovered a virtue in certain ages of the past, which virtue it cannot but find itself notably deficient in, and it will yearn and strive that it may in some way, not yet clear to itself, seize some part of that lost propriety and intelligence. For propriety and intelligence are the chief characteristics of what the moderns call classical architecture. Little does the modern de-

signer or the modern critic care about the facts, because the, as yet, ascertained facts are only slowly calling his attention. Inasmuch as the men of the Renaissance and the men of the sixteenth century classical revival, or classical decadence, as you choose to consider it—inasmuch as they had no suspicions that the buildings of Greece were differentiated in any way from those at Rome, either in picturesqueness of situation, in irregularity of grouping, defying the "axis," or in smallness and simplicity; and inasmuch as they had equally little idea that much of the original effect of the intended effect of those Greek buildings lay in the application of color and of



Designed by Bruce Price.



Designed by Bruce Price.

metal and of other adjuncts; inasmuch as Roman palaces also in their completed brilliancy and abundance of surface adornment were almost as little understood as even the distant Greek porticos; and inasmuch as the accepted authorities of the sixteenth century put down in their books what were to be considered from their time on the true line and the true proportion of classical architecture considered as a tangible and seizable unit, the modern world of persons desiring to build in the classical spirit still clings to the white marble colonnades as the seventeenth century men understood them, and is satisfied. When we speak, therefore, of the classical spirit in modern times, it must be understood to be with no assumption that the spirit of Greece 500 years B. C., or the spirit of Rome 150 years, A. D., was at all akin to this classical conception. The modern classical—the so-called classical, the imaginary classical—spirit is a matter of colonnades and entablatures almost altogether, and of subtle and delicate but well-settled proportions within these essentially simple architectural members: the other parts of the building, the window-pierced walls, the flat or domical roofs and the details large and small being generally devoid of character. If a large building with windows and a roof is to be built, the two requirements for it, according to the less classic doctrine are that it shall have somewhere colonnades of a supposed classical type, and that it shall have subtlety of proportion between walls and roof, between wing and central mass, between doors and windows, between windows and the intervening piers, between basement and principal story and attic.

It is because this matter of delicate proportion is almost out of reach in the modern world of business buildings, private houses and churches, with novel requirements, built as they are in a hurry by men who are generally rather businesslike builders than artists, that it has been spoken of above as unfortunate that this particular epoch should have taken up the supposed classical style with which to adorn itself. The haste and confusion of the modern business world allows now and then that a bright man, a clever man, a quick man, a man full of readiness and resource may make a design in some bold and startling way of his own. It can never allow that he or anyone should produce a delicate design in which refinement of proportion shall be a chief ingredient. If, indeed, a colonnade, taken directly from the pages of Vignola or from a measured relevé of a palace left by Palladio will suffice; if nothing architectural is asked for except that the building behind it may be the most commonplace right-angled box with square windows in it at equal intervals, then, indeed, the pseudo-classical spirit may be considered to have triumphed on that occasion. It is not, however, in this way that buildings can generally be left; buildings must, as a general thing, have some relation to the requirements of the persons who are to

use them. If there is now and then a public library or a state-house which, in the hands of its careless trustees, may be built on the great let-alone principle above described, the majority of buildings still remain so very interesting to their owners or the representatives of their owners—to trustees, to committeemen, to future superintendents and managers—that they must be built with walls, roofs and windows primarily and with colonnades only as a secondary piece of ornamentation.

It is, therefore, with pleasure that one takes up the consideration of the work of Bruce Price, for this architect seems from his work to have an equal regard for the refinements of a Greek order, for the logical sincerity of Gothic design, and for the picturesque dash of the French Renaissance. One might wish that from this eclectic spirit of his some particular style of his own should materialize and should from that time on control and find employment for all his energies, but until that time comes, it is of the greatest interest to see the sincere way in which different, and what appears to the hasty observer, hostile elements, are made to combine in his work to produce an unmistakably agreeable result. The standard which must be set up for the work of a hurried and busy New York architect is not that which would be applied to a purist of the time of Bramante. There has been no thoroughly good work done since Mr. Price became a conscious member of the world of fine art workmen, and there are no traces of thoroughly good work in the country of which he has been a citizen. Thoroughly good work is not in our way. We are not after the best, or even the very good, but that which may be called the second best or the endurable is that to which we devote our time and strength. Speaking always from the point of view of the artist! If it is the convenient modern building with every sort of recently discovered appliance and recently patented device that is under consideration, then, indeed, the standard is altogether different. The object of these studies is to apply the artistic standard to these modern buildings, and to seek some trace of older and happier inspiration in their comparative inevitable dullness. If, then, the standard is to be lowered in order that these modern buildings may be treated seriously at all, let it be understood that in the case of the architect whose work is now before us, this lowering of the standard is felt to be much less considerable than in most possible cases of the same sort. Something of the old spirit there is in the work which we have to consider, and it is possible to invite the reader's attention to designs which, if our illustrations could adequately set them off, would entertain them vastly more and in a vastly higher sense than could the work of most of Mr. Price's contemporaries.

That which has struck the popular mind most forcibly in this

body of work is, of course, the design of the two or three great business buildings which he has built in these later years. Of these the most prominent is the building of the Surety Company which stands on Broadway, at the corner of Pine street, occupying a lot of about eighty-five feet on each of its sides, but, unfortunately, not eighty-five feet square. The lot is, in a general way, lozenge shaped and just enough out of square for its irregularity to interfere with the lines of perspective and to give the spectator the impression of a square building, whose receding lines are in a sense forced in their perspective, unnatural in an undefined way and, therefore, disagreeable. It was a serious handicap to the designer and one which a less bold treatment of the problem of design would have left far more painful than it is.

From the beginning this designer seems to have felt, and urged with success upon his employers, that nothing can hope to save the general architectural effect of our "sky-scrapers" so long as their rear walls and gable walls are allowed to remain wholly unarchitectural in treatment. The simplicity of the rear wall might, indeed, be carried through the whole building and the walls on the street might match, in unpretending character, the walls of rear and flank, and no harm be done. Simplicity by itself is not an evil and the very plain brick building with square windows may be so treated architecturally as to be effective. What is bad about the rear walls, and the walls which divide one building from its neighbor, is not their simplicity but their rudeness of treatment; the deliberate refusal to consider them, in an architectural sense at all, and the putting on of copings at all elevations and the breaking out of windows without reference to harmony; even the treatment of the masses themselves, as if appearances here were not to be considered at all and as if it were quite indifferent whether any given corner be turned by a right angle, by a splay, or by a curve. When such carelessness as this—hardly justifiable even in the rear wall of a cheap brick three-story dwelling house—when such carelessness as this is spread over walls measured in their horizontal dimensions by scores of feet and carried to three hundred feet above the street, the effect is simply disastrous, and there has been occasion in former articles of this series to call attention to the ruin which has befallen well-intended and well-thought-out architectural compositions in the way of street fronts, by the juxtaposition of these inconceivably ugly back walls and side walls. This, as has been said, Mr. Price set himself to correct, and in the instance before us he has been able to repeat the very costly front on Broadway and Pine street upon such parts of the southerly and easterly faces of his building as must of necessity rise above the roofs of adjoining structures. The building, as the picture, Fig. 1, shows it is a great



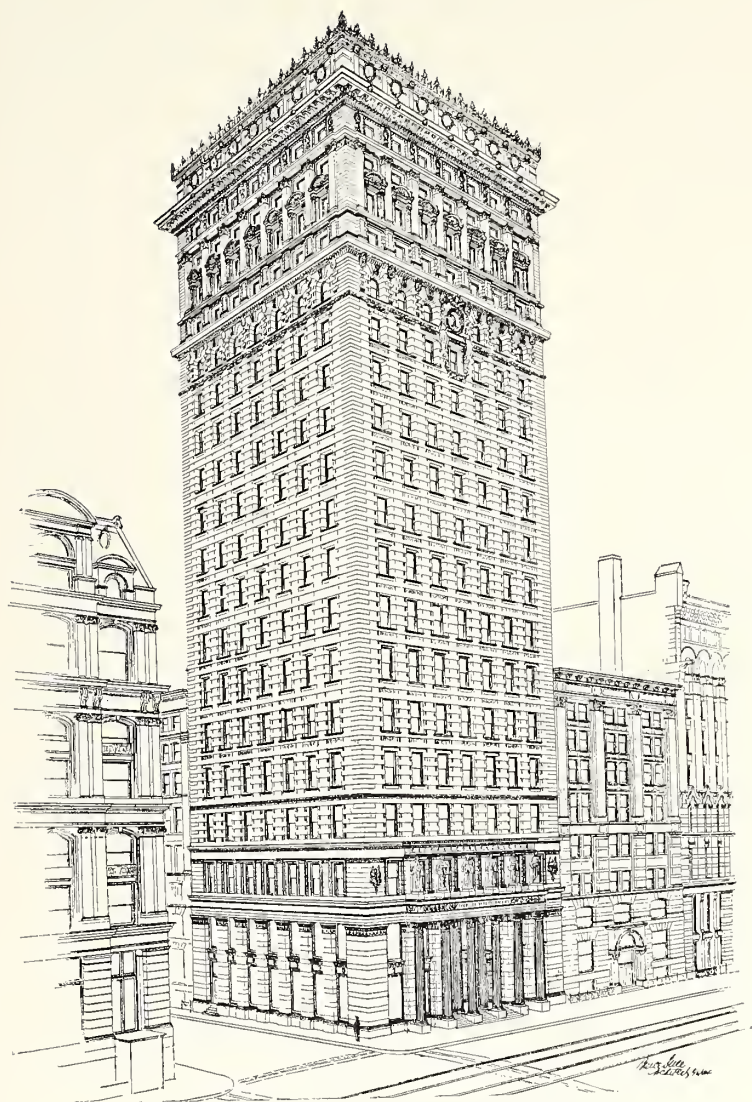


FIG. 1.—AMERICAN SURETY BUILDING.

S. E. Cor Broadway and Pine St., New York City.

Bruce Price, Architect.



FIG. 2.—AMERICAN SURETY BUILDING (IN BACKGROUND.)  
(View from Southeast.)

tower, nearly square on the plan, and three hundred and eight feet high. Of this height nearly two-thirds is in relief above the neighboring buildings, and, therefore, from almost any possible point of view, the four facades have practically equal prominence. Even from the sidewalks of Broadway there is no particular interference with the southerly front, which rises above the building No. 86 Broadway, more than on the northerly front, which rises above Pine street, and, therefore, above the Equitable Life Insurance Building on the northerly side of Pine street. We have, therefore, to consider this building as a finished tower—as a tower having a complete architectural treatment on four sides, and as being in this way far more fortunate than any of its near neighbors. The problem in such a case is, of course, the subdivision of the vast height which has no natural subdivisions. Given a church tower of the ordinary character and of similar height and it resolves itself naturally into the square mass which we call especially "the tower" and the spire rising from the top of this tower. These two divisions are themselves subdivided, the spire perhaps into lantern and the slender, tapering part, or into group of pinnacles and dormers below and tapering roof above; the tower, into the belfry or the more open upper story, and the less freely pierced, more massive sub-structure. Other subdivisions are given by dormer windows and pinnacles in the upper part, and by string-courses and the like in the lower part, which the architecture of the church itself suggests. But in a tower like that which we are considering there is really nothing to determine the treatment of one part as being different from that of another part. There are twenty-three stories of precisely similar rooms, and all of these require windows of precisely similar character; the only distinction being that the ground floor story may and often is, indeed, somewhat higher in the ceiling and somewhat larger in the treatment as being frequently let in two or three very large offices for banks and the like, whereas the upper stories are cut up into numerous small separate rentals. This superimposition then of twenty horizontal layers furnishes the problem, and the way in which Mr. Price has undertaken to solve this problem is by leaving rather more than half of the total height in one block with its seventy-seven windows in each face, all alike, while the six stories at the top are combined in a richer composition, and the three stories at the bottom are worked into a severer basement. Considering, then, first the central mass; these windows are really all alike, square, closed by lintels, and the piers between them, and at the corners are marked by horizontal banding which, by an ingenious device, is made unusually prominent and effective in the design without very great projection anywhere. The large view of the basement, Fig. 3, shows above the portico the lowest part of



this main wall, made up of the banded piers between the windows, and at the corners. The effectiveness of this banded structure from a distance is surprisingly great. One has to be far away, as on the deck of a ferry boat on the North River, before the strong horizontality of this feature can be lost. It will be noted that the panels between the windows, taken vertically, are filled by short lengths of fret or meander, not in itself a very happy device, but sufficing to mark the verticality of the groups of windows and to insist on the piers between them as being continuous from base to summit, although each pier is so strongly divided into horizontal courses.



FIG. 3.—ENTRANCE TO AMERICAN SURETY BUILDING.

All this is as it should be. The piers being really mere shafts, a concealment for steel columns which go from the lowest foundation to the roof without break in their continuity, are rightly insisted on as vertical members, while yet their union with the whole structure is marked by the horizontal lines.

Above and below this main shaft, as for the present purpose it may be called, there are more elaborate pieces of design, and it may be thought by many that the uppermost main division, that which consists of five architectural stories, and reaches from the horizontal string course above the round-arched windows to the top, is too





FIG. 4.—ELEVATOR INDICATOR, AMERICAN SURETY BUILDING.

Designed by Bruce Price.

florid. To the present writer it seems not too florid but misunderstood, in that a colossal order of Corinthian pilasters, having between these shafts a row of more elaborate windows, and another row of small, square ones, forms its principal feature. There has been occasion before this to ask whence came the idea that one of the upper stories of a lofty building might be treated with a row of columns or pilasters when there is nothing columnar about the structure generally. Its origin is not easy to trace, and if, as seems most likely, it was a mere device of architects who were at their wits' end for some element of variety so as to mark the upper part of a lofty building with features which were not in its main mass, then it can only be considered a feeble device and incongruous in its result. The least happy thing about this design is this same order of pilasters. The architect who has made the fenestration of eleven stories alike, and has deferred so far to the great principle of monotony, may certainly be forgiven for breaking out at the top and giving one row of windows especial prominence in the way of



frontons above and small columns at the sides, even though that row of windows does not light a particularly important story. He may be forgiven that, but that two stories should be married together by a colossal order of pilasters, which order seems to impose upon the sixteen stories below the duty of acting as their basement, is harder to accept. Otherwise, there is only to connote very great ingenuity in multiplying the details thought necessary to make up this elaborate finish of the building, the repetition of the great cornice by the heavy string-courses below, by the heavy round-arched windows and by the crowning member

of gilded metal, which shows against the sky, and the echoing of all these horizontal members by the minor string-courses which divide the stories of this uppermost quarter of the building, which in itself is higher as well as more elaborate than the whole business building of twenty years ago. There is another thing which those who saw the building before its entire completion will regret, and that is that the rondels which recently showed the sky through them have now become windows in consequence of the addition of another story to the building, and the raising of the roof to a point higher than was at first intended. The effect of that letting of the sky through the uppermost wall of this lofty structure was the carrying to an unexpected and hitherto unknown extent that beautiful element of design which the battlement, the pierced parapet and similar architectural devices have always given to the designer. The passing of the darker wall into the sky and of the brighter sky into the wall in a kind of counter-change is one of the beautiful effects possible in flat-roofed or low-roofed structures, and to have lost this is to have lost much. It will be understood by those who know these lofty buildings in their internal economy that a parapet wall of six or ten feet is needed to mask the entirely regular and, in a sense, offensive skylights, ventilators, tops of elevator shafts and the like which occupy so much of the horizontal space of a roof. No architectural management could make anything of these, and the only way to treat the case is to conceal them altogether. Even those business buildings which pretend to the picturesque effect of a lofty and high-pitched roof, must have in a concealed flat, masked by higher portions of the roof itself, some such open deck upon which these "head buildings" as we begin to call them, can be placed, and it is clear that the intelligent and logical way is to make the roof flat, in the first place, and to put these disagreeable necessities where they belong and then to hide them by a wall from the spectator below. The change wrought in the Surety Building has been that of greatly diminishing the height of this free, parapet wall, by raising the main flat roof.

We have still to consider the important basement of this building and to weigh the very difficult question of the propriety of the Greek portico on the Broadway front. "Greek" portico one says advisedly, for the Ionic colonnade has been very carefully studied from Athenian and not Italian sources. It will be observed at once that this Ionic colonnade is emphasized, and its effect strengthened, by the order of square pilaster-like piers which fills the front on Pine street and is repeated in the very heavy angle-piers on Broadway. Between these angle-piers the entablature breaks out, including six of the main piers of the Broadway front in a salient, or *ressaut*, as it may be called, with two small returns. This projecting part of



the entablature forms the crowning horizontal part of the portico. The columns at the end are treated like those between them, and not with any attempt to put "angle-capitals" at the angles. This is a most happy piece of restraint, for where the angle is so slightly marked, its projection being nothing in comparison with the width of the portico in front, it would have been a mistake to have insisted on the fact of the projection, and it is better to treat this projection like the mere setting out of the middle of the basement story a little in advance of the main structure as if to carry the statues which crown it than to give it that emphasis which a less thoughtful designer would have insisted on, and which might well have seemed excessive. In the first story above the basement proper a *ressaut* of less projection repeats this slight break in the middle, and beneath it and supporting it are six piers, each flanked by an engaged column of a similar but much smaller Ionic order. These piers serve as the backing of the symbolical statues by Mr. J. Massey Rhind. Our illustration, Fig. 3, show at once all these important details, but it is necessary to turn to Fig. 1 to weigh their value to the building. It may easily be thought that the treatment of the Pine street front with the basement made up of square-edged piers with their slightly indicated capitals, is more judicious for so lofty and ponderous a structure than the masking of it by the delicate proportions of a colonnade. On the other hand, the colonnade in itself is a thing so very attractive, so delicate in design, such a masterly adaptation of the loveliest forms of antiquity, and is so beautiful as seen from the sidewalks of Broadway, that it is hard to regret its presence. Granted that it is not quite a part of the building, it still remains true that there is not one point of view from which you can survey the whole western front of the building in such a way as to feel that this vast structure is insufficient in the apparent massiveness of its basement. It is only by that effort of the mind which puts this and that together and associates memory with the impression of the moment that one is able to feel the incongruity which has been suggested.

In the St. James Building, recently erected at the corner of Broadway and West 26th street, the up-town office building of modern New York, with its singular classification of occupants has been undertaken. These structures, which are of the present decade almost exclusively, afford shelter to but few if any lawyers, and but rarely furnish the principal offices of important companies and business associations. The architects are in them, of course, for nearly all the New York architects have left the commercial and banking centre of the city. Many engineers are here, many agencies for theatrical, musical and literary undertakings, and many of that class of tradesmen to which does not of necessity appertain large stocks



FIG. 5.—ST. JAMES' BUILDING.  
S. W. Corner Broadway and 26th St., New York City.

Bruce Price, Architect.

of goods and great warehouses. There is now in Broadway an almost continuous array of such newly built office buildings, from City Hall Park to about 34th street, at which point they disappear among the lofty modern hotels and apartment houses. Nowhere in the stretch of three miles reaching northward of the group of down-town buildings proper, the real "sky-scrapers," are there any very lofty business buildings, and this newly built St. James Building is, perhaps, as high as any, sixteen stories above the sidewalk. Here there is no such cost and elaboration as in the Surety Company's building, but a study of the requirements and of the possible means of architectural treatment almost equal in interest, though not so happy in result. This building has a front on Broadway of nearly ninety feet and is twenty feet wider on the side street. The shape of the lot is even more irregular than that on which the Surety Building stands, as the angle which Broadway makes with the cross streets is very oblique. In this case it seems to have been impracticable to treat the side wall and the rear wall in any way at all corresponding with the two street fronts. This is to be regretted, but the architect's strong feeling for that unity of treatment which is generally so entirely disregarded has urged him to give to those walls of the building which are not the street fronts, a treatment which will in some measure recall the architecture of the street fronts and unite them all four together as parts of the same composition. It is peculiarly to be regretted that the westerly wall whose windows look out toward the North River and over the roof of the chancel of Trinity Chapel, could not be treated in a way more fitly to complete the structure, because it may well be believed that the admirable church which we have named, large and costly in spite of its humble appellation, will not be removed in our time, and because so long as it remains this front of the St. James Building will be seen from base to summit.

The near neighborhood of the almost adjacent building on Broadway, less high but still very lofty, prevents the southerly wall from being very much seen.

The attempt has been in the two façades of this building to treat by means of color that which in the Surety Building was achieved altogether by relief of surface upon surface. The horizontal and vertical are marked alike by the contrast in color between red brick and light colored terra cotta. As the building is only sixteen stories high, or, perhaps, fifty feet less lofty than the Surety Building, while at the same time it is broader on every side and much broader in at least one direction, the tower-like character is much less strongly emphasized in the design, and rightly so. At the same time, the general treatment of the larger part of the whole—ten stories in the present case—as the main wall with uniform windows



arranged in uniform groups of two and divided by brick piers, gives to the whole mass the more general character of the triple composition of a basement, a lofty shaft, and the superstructure, or crown. The building suffers in comparison with the Surety from having



FIG. 6.—PROPOSED BRUNSWICK HOTEL.

5th Ave. and 26th St., New York City.

Bruce Price, Architect.

its basement far less dignified, not merely that the much less elaborate and costly treatment has forbidden the architectural features of the older and loftier building, but that the insertion of the feeble round-arched coupled windows of the story above the store fronts increases the effect of weakness given by the store fronts themselves. It is one of the most difficult, among the many difficult and vexa-



FIG. 7.—PROPOSED OFFICE BUILDING.

Lower Broadway, New York City.

Bruce Price, Architect.

tious problems given the modern architect, that he has to insert these incongruous features, out of scale with everything else, into his ground story and thus to defer to the demands of retail trade to the extent of destroying all the massiveness of his front where massiveness is most needed. The problem is how to overcome this and how to make the building seem to be adequately supported when it rests on a few piers.

If, indeed, the steel cage construction were made visible, not by exposing the metal to the weather and to the chances of injury from fire, but by treating as piers only those uprights which are really piers of constructive necessity, then, indeed, the problem would be, if difficult, still not hopeless. Awkwardness there might

still be, and the necessity of forcing upon the lovers of architecture a new basis for their ideas of proportion in that the number of low openings would be accompanied by openings much smaller in scale and much more numerous immediately above. It would still be a difficult, and a doubtful task that the architect would have before him, but it would not be quite so hopeless as it is now when he is compelled to force something of the old massiveness of effect when there is no massiveness of structure. If slender metal uprights can be set so very far apart the public of shopkeepers who desire above all things a "store front" which will be attractive and will afford abundant window space to show their wares, are not to be deceived. They will insist upon, and they will have, the huge glass fronts for which they pay their money. In considering, therefore, the basement of this structure it is not necessary to state the fact that it lacks apparent massiveness because the presence of two store-fronts explains that at once, and the architectural treatment in such cases is always supposed to begin with the story above the store-fronts. They are treated as if non-existent, and in the air above them floats the architectural design with nothing but narrow vertical strips to tie it to the sidewalk. There has been nothing particular done in this case to overcome the difficulty and to restore the architectural character which the glass basement wall destroys; but this ought to have surprised no one, although, indeed, there are four or five instances of buildings erected during the last six or seven years in which a better treatment has been found possible. It is true that no one of these buildings is so lofty; but that does not seem to affect the question very much, and something might have been done more efficacious than that which was resorted to in this case.

There is still to be considered the manner in which the crowning feature of the building—that is to say, the uppermost block or mass formed by four stories within, and outwardly by an arcade with bay-windows underneath the arches, and a row of small square windows in the frieze above the arches—there is need to consider how far this decoration is appropriate. If the screen of columns in the Surety Building seems out of place, in view of the fact that the building is not a columnar structure, having merely a portico of columns added for its further adornment, in its basement story, and on one side only, the use in the present case of a lofty arcade with elaborate columns of modified Ionic style, the columns themselves having more than two stories of the building in their height, the whole arcade, including three stories, must seem a feature difficult to reconcile with the tranquillity and purposeful character or the design of the walls and their openings below. The great cornice which finishes the building and dominates it finely is in itself a cred-



itable design, and this system, the resting of the whole series of bands and string-courses which are used as the equivalent of cornice and frieze in the classical entablature, upon a pierced architrave—a banding composed of square windows alternating with formal piers, but evidently intended to be the architrave of the entablature—all this is excellent. This whole entablature is, it may be assumed, twenty-two feet high, or about one-eleventh of the whole height of the building. How fine the building might have been if the unbroken series of square windows in a wall treated with two colors in agreeably and skillfully managed juxtaposition could have been carried up to the beginning of this great final entablature! It is not well, it is neither fair nor judicious to suggest how a building might have been differently designed, and yet no other way seems to suggest itself of expressing so forcibly the entire irrelevancy of the elaborated, broken-up, re-distributed and arcaded upper member of the building, the broad band forty feet wide or high and interposed between the simple wall and the simple and vigorous entablature. The comparative feebleness of the basement in two stories it is easy to overlook, partly because of the enormous difficulty of achieving anything good in this basement and partly because, nearly unseen as it is, in connection with the general mass, it will not tell very much on the general character of the building, but the upper stories are lifted just high enough above the surrounding buildings to be seen freely from Madison square, from the Triangle below Twenty-fifth street, from Fifth avenue and from Broadway.'

A much larger and loftier building is in hand as these words are written. In the design for that building Mr. Price has carried out a scheme of chromatic decoration far more elaborate than the one shown in the St. James Building. A system of gradation of color has been elaborated which allows of a changing and culminating chromatic effect reaching through, perhaps, three hundred and fifty feet of vertical height. Fig. 7.

Of buildings whose design is, in a sense, antique in character, aiming at simplicity and directness rather than elaboration, and striving to reach a certain academic propriety rather than the expression of construction or utilitarian purpose, perhaps the most notable is the house of Mr. English, at New Haven (Fig. 10). The main front of this house is singularly interesting in design in that the principal doorway is relegated to a position at the extreme left hand and to a wing of no comparative importance in size or position. A porch with a terrace upon it marks this principal entrance, and is repeated by a square veranda or loggia at the other end carrying a similar terrace. The centre of the composition, then, is left for a broad and square feature like a bay-window of very slight

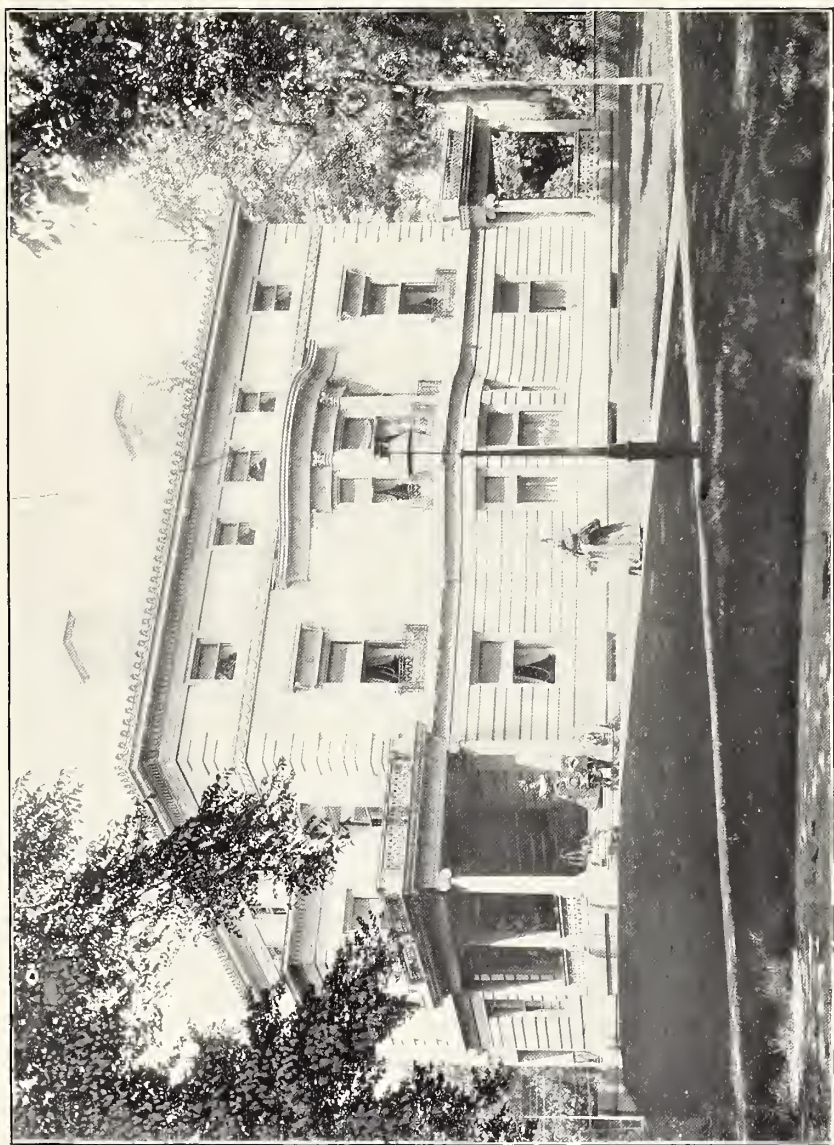


FIG. 10.—RESIDENCE OF HENRY F. ENGLISH.

New Haven, Conn.



FIG. 11.—RESIDENCE OF GEO. S. SCOTT.

Newport, R. I.

projection, two stories high and having its own entablature beneath the windows of the third story. There is in all such designs a certain anomaly in this, that the principal rooms are inevitably on the ground floor in these suburban houses, while the design taken straight from Italy has the *piano nobile*—the story next above the ground story—which with the Italians means rooms of state and with us means bedrooms. Apart from that, and considering the design as an architectural composition only, there is great skill and good taste shown in the management of the order forming the centre of the building and enclosing three large windows. It will be observed that there are but four pilasters in this order, while the two corners of the flat bay-window serve as further upright supporting members, and the entablature is accommodated in height and in design to the whole front of the bay, as if the order had included six pilasters instead of four. This is a very agreeable front, and from the placing of the house among its trees, it is more perfectly presented by a front view, a façade, as we would say in cities, than most suburban houses can be. The Scott residence, at Newport, Fig. 11, is similar in character and marked by the peculiarity that its front entrance, though extremely elaborate and forming an important feature in the main wall, instead of being placed in a wing, is not in the middle of the wall, but well at one side. This, which is, of course, inevitable in house planning, is still to be noted as a peculiarity of the classical designs of Mr. Price. Not only is he willing to place his central features very much out of centre, but he is successful in doing so.



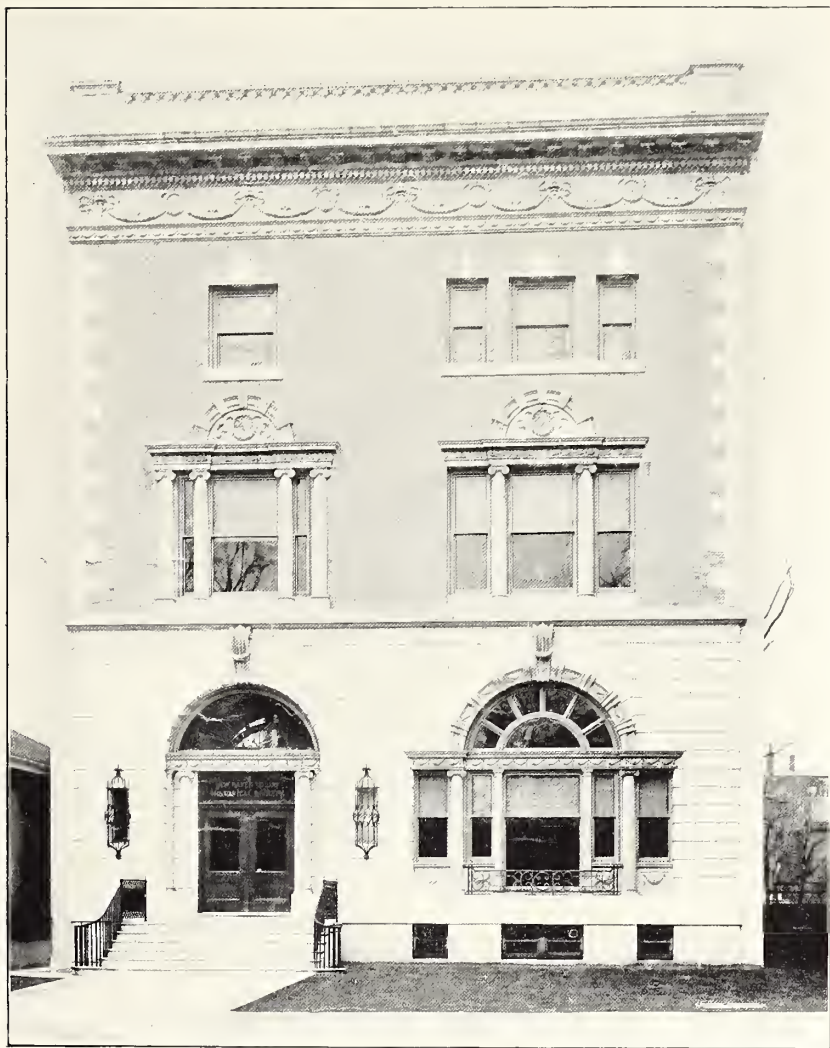


FIG. 12.—NEW HAVEN COLONY HISTORICAL SOCIETY'S BUILDING.  
New Haven, Conn.

The house of the New Haven Colony Historical Society, Fig. 12, is, so far as its exterior goes, a dwelling house of stately proportions. There is a curious piece of delicate feeling seen in the arrangement of the triple window above the doorway. This being of necessity narrower than the similar window which adjoins it on the same story has yet, in the opinion of the architect, to be made more prominent as coming over the doorway; and accordingly he gives it Ionic pilasters of doubtful classical propriety but of excellent effect, whereas the larger window has merely the brick

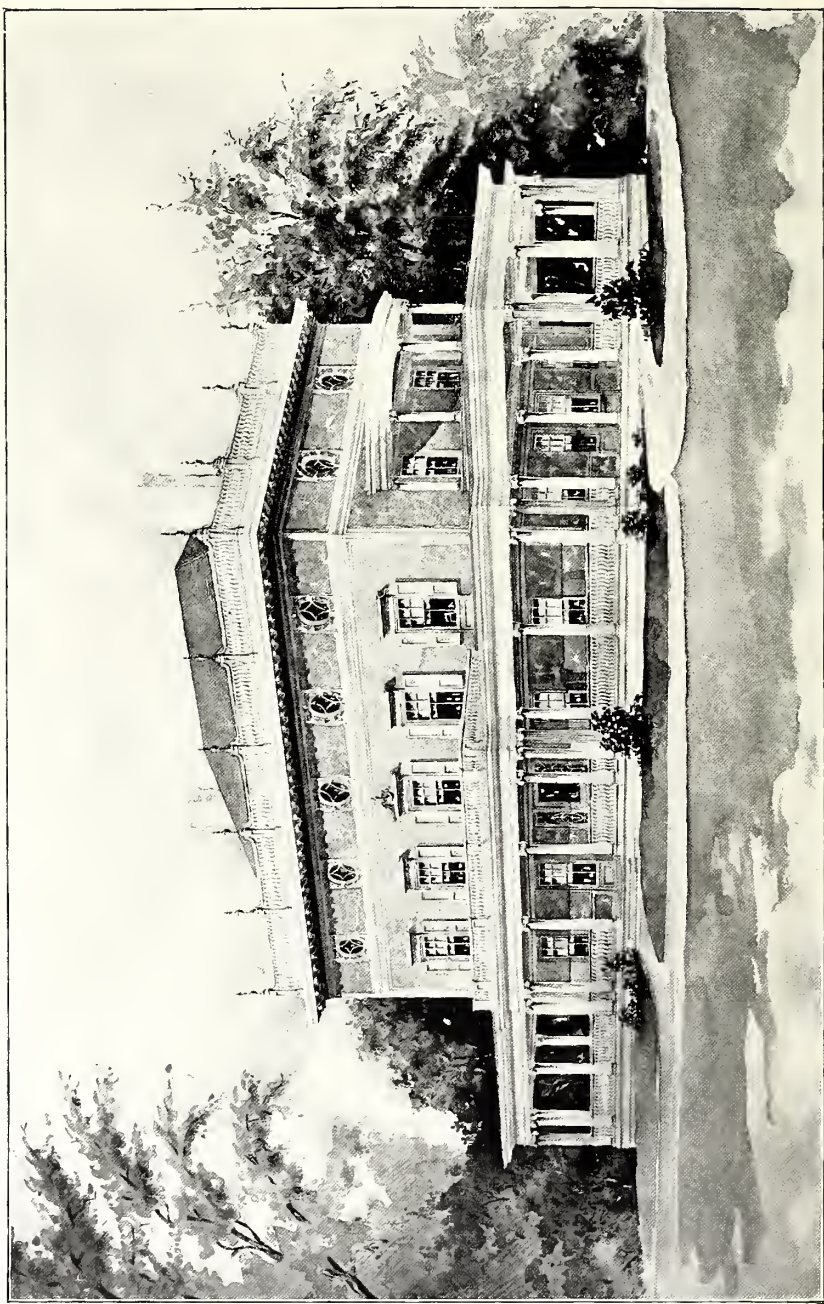


FIG. 13.—RESIDENCE OF JUDGE HORACE RUSSELL.

Southampton, L. I.

jambes to mark its outside limits. The quintuple window on the ground floor is a very pleasant modification of the ordinary "Venetian window," and suggests a most agreeable room within. The Russell house, at Southampton, Long Island, is another design in a quasi-classical style. Its details cannot well be judged from the picture we have before us, Fig. 13, but the order of the verandas is everywhere a modified and florid Ionic. Where there is so very much of this order, and where it is impossible to reduce it to a regular system of intercolumniation, it may, perhaps, be wiser to abandon altogether the classical form for each separate column. The difficulty is great, although probably not insuperable, of so modifying these classical forms that the columns may aid one another and produce an agreeable effect as of a great colonnade, while still they are very irregular and unacademic in their disposition. This large and stately house is most agreeable in general effect and is appropriate and simple in design.

The great house of Mr. George Gould, at Lakewood in the Pines, New Jersey, can hardly be shown by any illustration that we can give here. It is so lost among the tree trunks that a general photographic view seems impracticable. (For Illustration see last pages of this magazine.) This treatment of classical orders in an extremely free and easy way suggests the XVIII. century styles, the architecture of Louis XV. in France and the contemporary buildings in Germany. These same late post-Renaissance styles have received more abuse and less sympathetic praise than their merits deserve. There is plenty of bad taste in the German, Bohemian and Austrian varieties of it, and it may be that the Dutch showed great good sense in almost abandoning the large order as part of the design of their simpler and smaller structures, but as these bold innovations were treated in France they were full of interest and charm. There is much of that same charm in the design before us. The reader is to understand that the house is not of one color alone. The pilasters are of creamy white terra cotta, and the brick quoins upon which the pilasters are based are of brick of nearly the same color, while the large panels of the wall are covered with cement and colored a kind of greenish gray in much sympathy with the tree trunks and the subdued light beneath the foliage. This building, then, though modern classic in its main scheme, is eminently picturesque in treatment, both in form and color. The interior of this house has been managed by the architect throughout. So have the grounds. The pergola, or shaded and embowered walk, is most attractive.

It seems hardly possible to abandon the consideration of this semi-classic side of Mr. Price's work without considering for a



moment the singularly effective design made by him for the Auditorium in Baltimore, Fig. 14. The massive campanile, two hundred and twenty-four feet high to the top of the winged figure, reminds one disagreeably of the Madison Square Garden tower and of its prototype, the great tower at Seville. It would be generally preferred to the tower which is praised highly in this article as part of the Home in Westchester County, N. Y. Perhaps the comparative merit of the two could only be judged of in execution. The front of the building proper, with its florid ornamentation in late post-Renaissance forms, will be to everyone who loves these freer and more fantastic and later styles a charming composition. The only criticism which can be made of it by one who is not considering the plans or the connection of this exterior with the necessary uses of the building, is that a very high order of talent would be required and great expense incurred for the proper carrying out of its sculptured detail. Nothing but the finest and the richest work would suffice, and the attempt to "skin" this particular job would

be ruinous to the design and to the effect of the exterior. It is probable that a further consideration of the exterior would end in the bringing a part of the sculpture down to a lower level. As it now stands, there is a painful lack of decorative work about the basement and the lower part of the principal story, while the upper part of that principal story is thickly set with elaborate ornamentation.

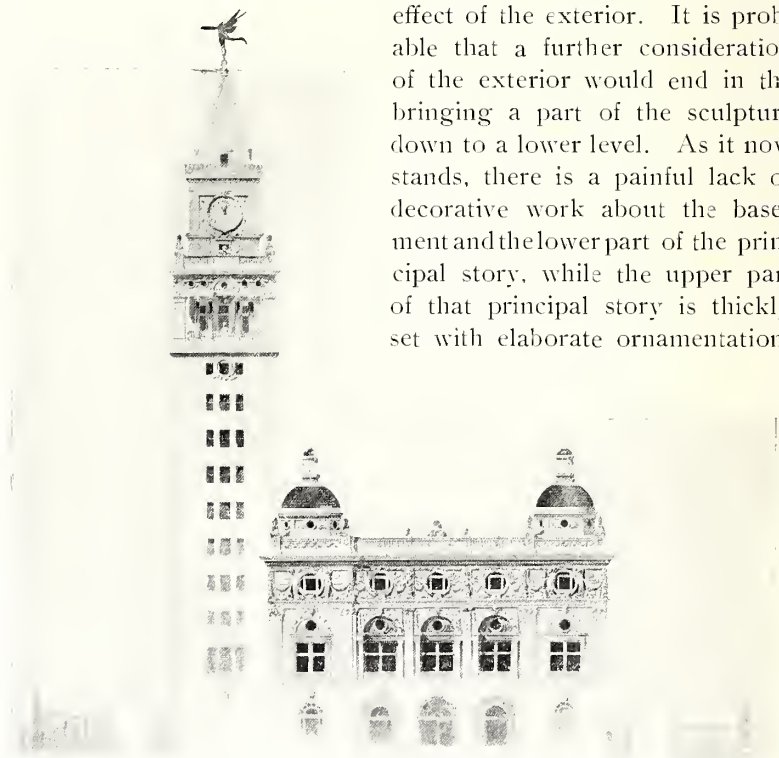


FIG. 14.—THE AUDITORIUM.

Baltimore, Md.

Fig. 15 shows the memorial to the late Richard Morris Hunt, which was undertaken by the Municipal Art Society, and which decorates the west side of Fifth avenue where the low wall of Central Park bounds it, at a point near the Metropolitan Museum of Art. Its plan can be perfectly well understood from the photograph. A central mass marked on the principal front by two pilasters carrying an entablature and a low attic serves as background to the high pedestal upon which is placed the memorial bust which has been modeled by Daniel C. French. On either side of this central mass are two slightly curved and slightly projecting wings, the whole forming a monumental screen for an exedra-seat and terminating on either side in a pier boldly advanced beyond the line of the central pier and adorned, each one, by a symbolic statue, the work of the same sculptor who has modeled the bust. The two little pieces of wall with coping, not flat as in the monument, but cut with a wash or slope, to shed water, represent the Park wall of sandstone. All the rest of the structure shown in the photograph is the monument to be erected by the Municipal Art Society by means of contributions from its own treasury and from the several art societies of New York and their members. The names of those societies are inscribed upon the slabs which are set between the shafts of dark marble. Monuments of this type have become somewhat numerous in Europe of late years, and whenever a similar memorial is undertaken in America, some, at least, of the designs offered adopt the exedra plan. It is not to be objected to; it is, on the contrary, a desirable, a worthy, a satisfactory plan when it combines well as a general thing with a park wall and the trees behind it, as in this instance, with the partial enclosure of a small terrace, in which case it shows two sides very plainly, one toward the outer world and one toward that limited piece of ground which has been taken up for monumental purposes; and also where between two large buildings or between the wings and pavilions of a single one, it seems to form part of a large architectural mass. Differences of treatment result inevitably from each of these conditions. Moreover, the exedra plan is capable of immense differences in the character of the design, its details, etc., which may range all the way from the extremely bold, unconventional, unacademic treatment of the Farragut monument in Madison Square, the work of Messrs. McKim, Meade & White as architects and Augustus St. Gaudens as sculptor, to the high and dry classical of some recent German examples. The beauty of the Farragut exedra is known to almost everyone, and it is a beauty which depends almost wholly upon the superb sculpture in relief which invests it, the form of the monument being unarchitectural and arranged merely to display the sculpture; while in the Hahnemann monument, of which the sculp-



THE HUNT MEMORIAL.



tures and the main design of the structure were perfectly shown at the late exhibition of the National Sculpture Society, an eminently architectural treatment was adopted, against which the sculptor would have striven in vain for supremacy but for the magnificent energy of the central figure—the seated portrait statue by Mr. Niehaus. In the present case there is danger that the sculpture will be a little overweighted, for although there is no more sagacious adapter of the sculptor's art to the exigencies of a building than Mr. French, and no sculptor more able or more accomplished, both technically and as a master of expression, yet the emblematic figures are slight and slender and the bust is narrow and small when compared with the architectural masses behind them. If now these architectural masses were parts of a building having a certain utility of its own, well! Or if, on the other hand, they expressed an architectural idea and were in themselves a monument requiring sculpture only to adorn it, again well! The more one studies the present model the more it is forced upon him that there is too much architecture of a purely ornamental sort in proportion to the sculpture; that is to say, not too much architectural treatment, but too much mass and too large a building to carry off so very little sculpture. This, however, is criticism based upon a confessedly higher standard than that which it is generally safe to apply to modern designs. In allowing such criticism to stand one is obviously recognizing the existence of a certain harmony between the work in question and the important and truly artistic works of the great past.

There is a large class of buildings erected by Mr. Price in which the French architecture of the early part of the XVI. century has been used with great freedom and intelligence. To make this statement of itself; to say that seems like very little to say because it would appear so obvious a course to pursue. When a modern architect desires, as he must often desire, picturesqueness of treatment, and that endorsed and approved by excellent authority of the past, the Renaissance and XVI. century France would seem so obvious a style, time and place to which to have recourse. The fact, however, is that the modern designs which show anything like intelligent study of that important class of buildings have been so few in this country that they could be named in a few lines of this print. It is the more interesting, therefore, that Mr. Price has undertaken this rehabilitation of the Renaissance forms on so large a scale.

The hotel known by the name of Château Frontenac in Quebec, Fig. 16, is undoubtedly the best known of these buildings because, although people of the United States go less often than they should during their summer trips to the romantic and picturesque town of



FIG. 16.—CHATEAU FRONTENAC.

Quebec, Canada.

Quebec, the building itself has excited interest in the exhibitions and in the architectural publications of the time. Fig. 17 shows the ground plan of this building. The principal entrance from the Place d'Armes, in which is the double carriage drive and the footway separated from the carriage drive by an arcade, is seen on the left, in Fig. 18, and in Fig. 19. The entrance for foot passengers from the Rue des Carrières is in the middle of the picture. It is to be noted that the requirement, absolute in a hotel building, of very many windows arranged as the separate rooms and apartments make necessary, and not according to any abstract idea of what is most fitting architecturally, is more easy to manage in a style similar to the one employed in this case than it would be in any other. A design strictly classical in the original sense of that word would be almost impracticable; the irregularity of the site would force the hand of the designer continually and results would come that neither he nor the student of his work would enjoy. On the other hand, anything like Gothic in the strict sense of the word; that is to say, a really organized design of French XIII. or XIV. century style—would be equally impracticable, because there would be no opportunity for those lofty vaulted rooms and their corresponding windows, without which the true Gothic style, although capable of exquisite effect in small buildings in cottage-like masses, in porches, and the like, cannot lend itself, it would seem, to large and grandiose compositions. In mediæval castles or monastic buildings of anything like the size and pretence of the Château Frontenac there would inevitably be many vaulted rooms of height great in proportion to their

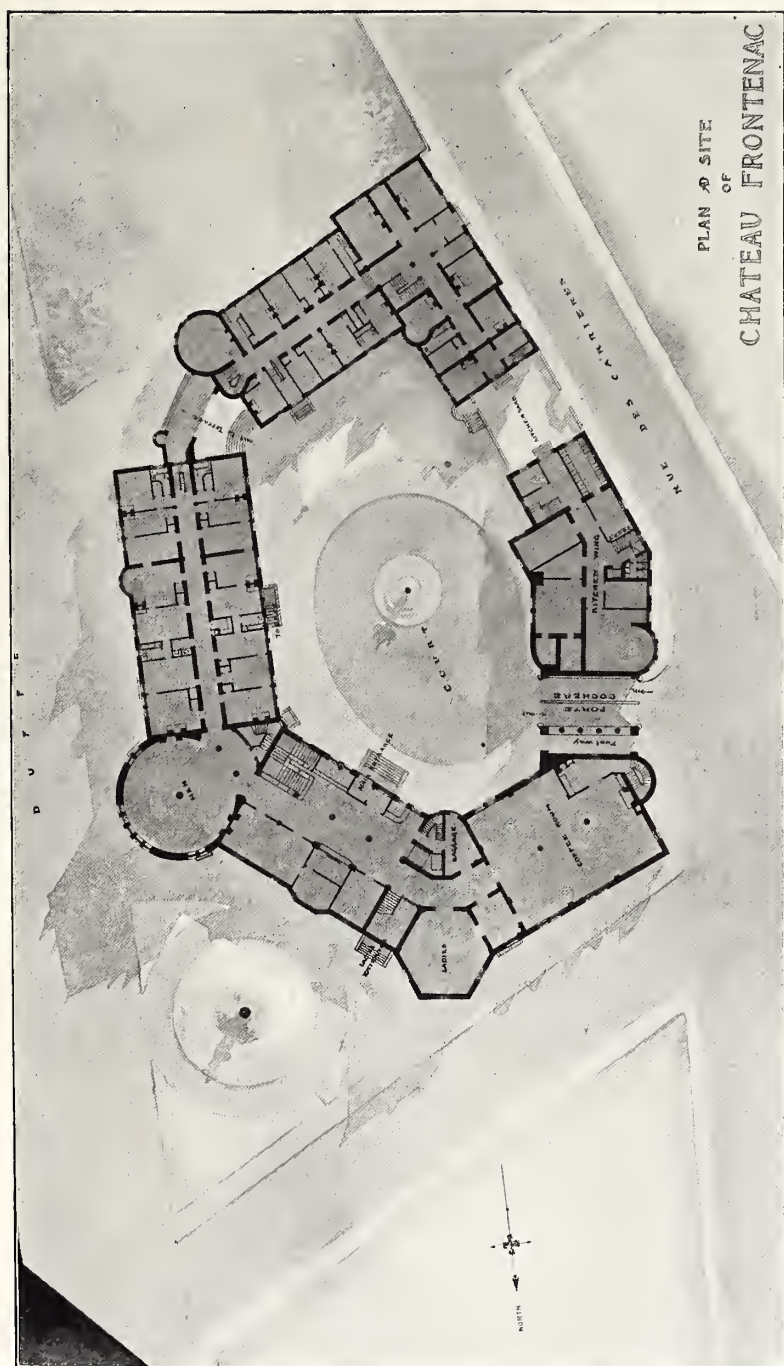


FIG. 17.—PLAN OF CHATEAU FRONTENAC.

Quebec, Canada.



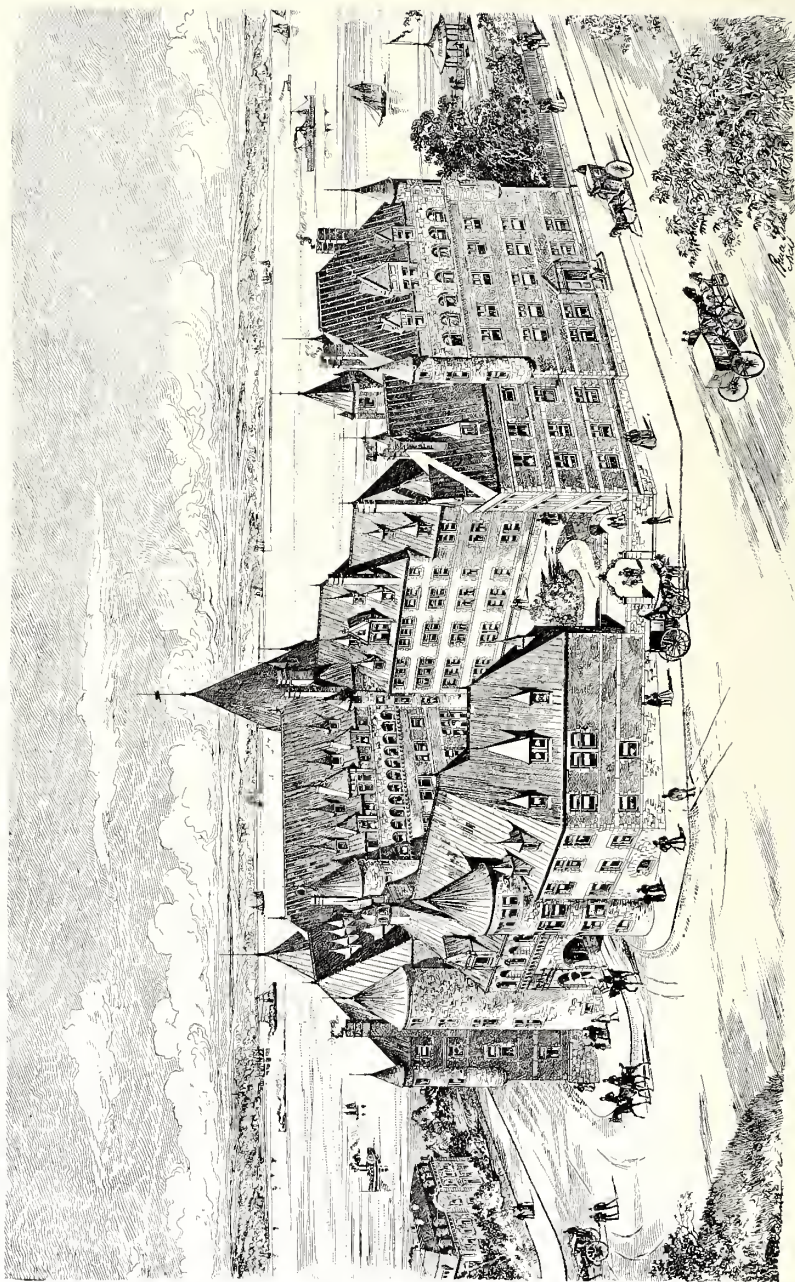


FIG. 18.—CHÂTEAU FRONTENAC.

Quebec, Canada.

horizontal dimensions, and also vaulted cloisters and the like, nor can we imagine a building being otherwise than feeble and meaningless if the details of French, or English, or Spanish Gothic should be forced into service in an association so foreign from their original and legitimate use. But the French Renaissance style of the early days is "ready-made" to our hand, nor does one need to go away from the existing châteaux of the Loire and its near neighborhood for perfect examples of all that he can need to begin a successful study of that style. Thus, in the building before us, although it is very nearly devoid of architectural ornament, there



FIG. 19.—COURT ENTRANCE TO CHATEAU FRONTENAC.  
Quebec, Canada.

is still a character given it by the lofty dormer windows and chimneys relieved against the steep roofs, by the turrets corbelled out from the angles, by the towers rising from the foundation and affording a reminiscence of the military buildings which the Renaissance castles succeeded and imitated, by the fenestration in so far as it is limited to square-headed windows in couples or in groups of three or five with slender piers between them, seeming almost like mullions, and more than all by the few and simple pieces of more elaborate decoration such as are introduced at the entrance doorways, the major and the minor—all combining to make a very effective exterior, at once suitable to the occasion and pleasantly



suggestive of still finer things of old. The inevitable lack of massive, unbroken wall and the too great abundance of windows injure the design less than might be supposed, and it is only where an entirely false and foreign motive is introduced, as in the continuous row of small round-headed windows between two of the great



FIG. 20.—ENTRANCE TO THE COURT, CHÂTEAU FRONTENAC.  
Quebec, Canada.

piers, that a serious blot is felt to exist. The reader is to remember that this is a building erected for commercial purposes and to produce as much rental as possible. We are treating it as such. It would be absurd to compare it with a building upon which architectural adornment could be lavished.



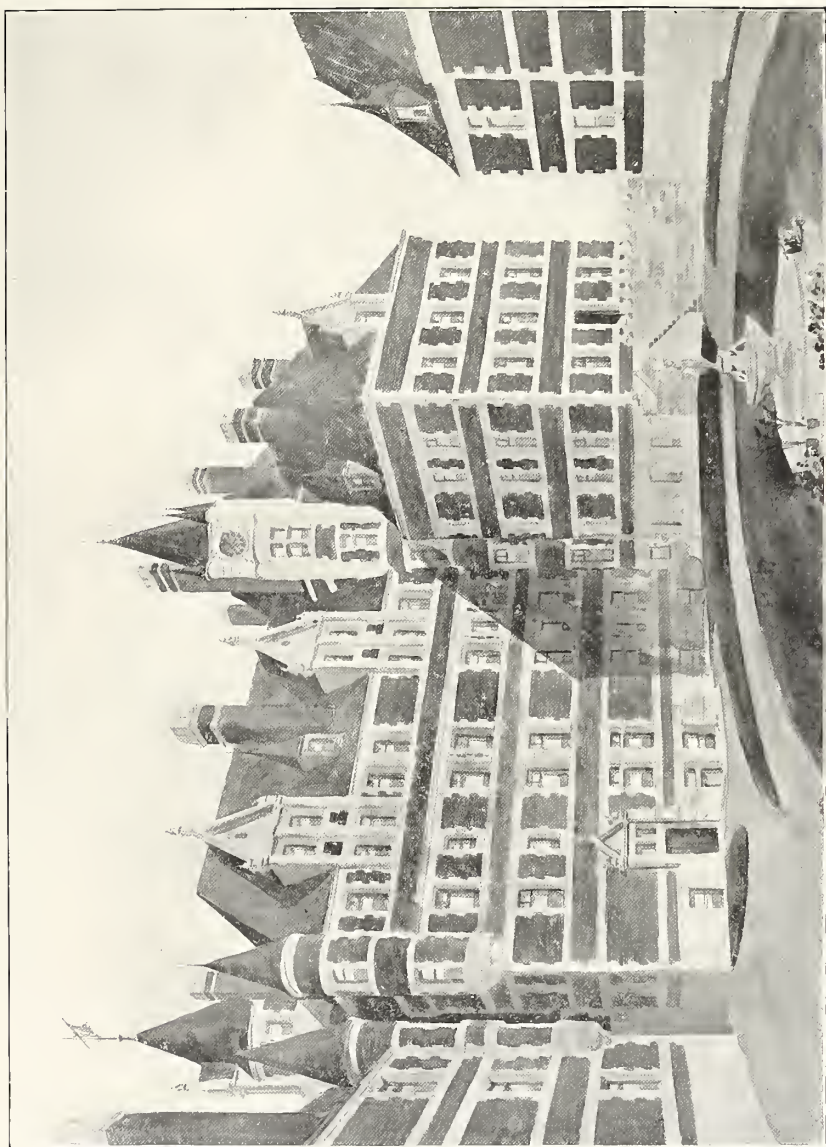


FIG. 21.—CHATEAU FRONTENAC.

Quebec, Canada.

Figs. 20 and 21 give views from the courtyard of this interesting structure, and illustrate the important modern notion of a hotel as well as anything could. If it were not that the amount of space allowed each lodger in these costly buildings tended continually to become less and less sufficient, there would be nothing but satisfaction in the march of improvement in this direction. The interior of the building, its parlors, halls, corridors and the rest, is nearly everywhere in keeping with the exterior. It is with great pleasure that one finds the drawing-rooms, as well as the halls and passages, treated in one style, and that the same style which is used for the exterior of the building. To find that he has escaped from the usual programme of the Moorish room, the Louis Quinze room, and the rest of them, is a great relief to the wearied traveler.

The hotel at Montreal, shown in Fig. 22, is to have the excellent feature of an enclosed and covered winter garden which can be opened to the weather during the brief but hot Canadian summer. Attention should be given to the simple and convenient arrangement by which the ladies have one wing all to themselves, with their own entrance, while the men have the other, the right-hand wing, also with an entrance. The office, news-stand, the stairs and elevators, and finally the entrance to the great dining-room, are between the two wings and are convenient to all. Overhead, the ball-room occupies the space represented below by the dining-room, and special supper-room, service-room and dumb-waiters are connected with it, besides very considerable space for ladies' and gentlemen's dressing-rooms. The exterior would in construction prove to be overcrowded with dormer-windows and corner turrets, a fact inevitable under the circumstances. Nor would the removal of the corner turrets in any way improve the situation, for the emphasis of these angles may be thought absolutely essential to roofs which are so overburdened with breaks in their plain surfaces. Much good is done the design by the gathering of the windows up into a central mass in the walls of each of the wings where this can be allowed because of the abundant opportunity for light from both sides.

The Royal Victoria College at Montreal is shown in Fig. 23. The design here is strongly influenced by reminiscences of English Tudor Gothic, but it still remains on the whole a Renaissance design, and contrasts only in an agreeable way with the plan we have had under consideration. The treatment of small turrets as bay windows—which turrets in the XVI. century work and before that time were always staircases—is something which has to be accepted in modern planning and out of which the best is still to be made. If the intelligent architects of the community could but agree on a style embracing more or less picturesqueness and variety of detail,

some real excellence might be reached in the way of the contrast of such large details as these turrets with the oriel windows corbelled out from the walls and bay-windows rising from the foundation, all contrasting with the larger masses. Little by little, as the



FIG. 22.—EAST END STATION AND HOTEL PLACE VIGOR.

Montreal, Canada.

community grows more intelligent with regard to its real needs, work in cut-stone may be expected to become less costly, and there is a possible future for architecture of the simpler sort, architecture without rich sculptured detail and drawing its charm mainly from the play of light and shade in connection with effects of proportion



which are too strongly marked, too positive to fail altogether. Extreme refinements of design can hardly be characteristic of our commercial work, but boldness of design is always within reach of able men.

The "East End Station" at Montreal is a building of the same general class as the Frontenac described above. It is curious to



FIG. 23.—ROYAL VICTORIA COLLEGE.  
(McGill University.)

Montreal, Canada.

see how the introduction of an arcade without capitals and bases for its piers, and without other marks of the accepted style or of any style can be endured and even in a sense approved in this building, whereas elsewhere it seems so objectionable. The significance of that fact is that it is the basement in this case which is treated in that ultra-simple way, and that the appearance as of the

massive superstructure perforce opened up into large archways and treated as plainly as possible, that it may keep its character as of a cellar way, allows of such inexpressive work when the introduction of a similar motive in the fifth or sixth story of an elaborate structure, and among the many window-openings, which have of themselves the style of the whole building, is not to be allowed. In the Montreal station, Fig. 24, the free use of conical groups is notable, and the fact that they are not unsuccessful, not ugly, not suggestive of what the English public profanely calls "pepper-boxes," is in itself a word of praise for the design of which they form a part.



FIG. 24.—WINDSOR STREET STATION. CANADIAN PACIFIC RAILWAY. Montreal, Canada.

A similar feeling for the right use of picturesque architectural detail is shown in two city houses where there is no opportunity for anything except the right treatment of detail in due combination. The house No. 600 Madison avenue, and that at No. 36 West 56th street, both in New York, are instances of this class of building. In the first-named of these, Fig. 25, the broad oriel window of slight projection is cased with copper in order to conform by its metallic sheathing with the fire-laws of the city. This was one of the earlier instances of the use, which has become more familiar of late, of metal in this way, but a use which has not become so

general as it might be. The pleasant suggestion of Dutch post-and-lintel architecture in the piers dividing the quintuple window forming the fourth story, may be the more heartily enjoyed because that gives to these stone piers a look as though they were wood, and in this way diminishes the serious fault of the building. That a very long lintel carrying these four piers, which, in their turn, carry the gable above, should seem to be of stone and should

rest upon what seems, architecturally speaking, a wholly inadequate support, is a bad solecism; but take it for a wooden framed structure and all is well! The modern builder knows that there are iron girders behind all this, but the design does not acknowledge this ironwork and insists on post-and-lintel composition in a place where such would not be very safe. In all respects the other design is better, supposing them both to be carried out in brick and stone, for the Madison avenue house would be charming and, perhaps, faultless, if translated into timber. In the 56th street house, Fig. 26, there is no serious fault to be found, unless it be in the mere choice of some of the sculptured details, and the general effect of the picturesque and spirited front to enliven the dull street is most delightful.

Other designs which have reached a less successful issue show the strong disposition of our architect to treat the more

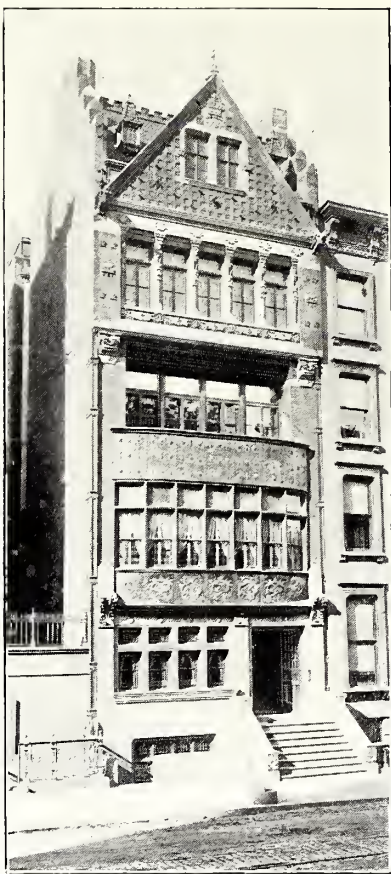


Fig. 25.—No. 600 Madison Ave., N. Y. City.

picturesque aspects of the northern Renaissance styles. One such is a most interesting study of detail suggested by German work of the XVI. century, and although that is not the purest style of the time, this design for a great hotel, since built in another style, would have been an admirable thing to have realized. Even buildings with more decidedly classical treatment in so far as their details go, are treated with an unwonted vigor in their main masses. A house at Springfield, Massachusetts, shown in Fig. 27, is one such design.



So in New Haven, the Welch Dormitory of Yale College is as picturesque as may be in its rough chimneys and dormers, and in the general outline and mass of the building, while the requirements as of a college dormitory restrain it in detail and in general plan.

Fig. 28 shows the street front of this building half hidden by the great elm trees which make the glory of New Haven, and which even in winter screen the college buildings almost unduly. One of the most marked instances of this picturesque treatment of a building which is intended to be classical in general character is the design made for the Home for Aged Gentlemen, in which a very effective campanile dominates the long-drawn-out frontage of the structure. The architecture of the XVIII. century in Europe was not as rich in towers as it might well have been when we consider the admirable results attained here and there; and no tower of that epoch, nor any of classical inspiration anywhere, seems more effective in general design than the one shown in Fig. 29. The mere ability to handle problems involving vigor of effect is seen in a smaller and less costly way in the several designs for memorial towers. Nothing but a slight indication of the architect's purpose is necessary in this case. Detail is of minor importance, and that which is interesting about the designs is the free



Fig. 26.—No. 36 West 56th St., N. Y. City.

treatment as of something vigorous and telling when seen from a distance; the Greek and the Mediæval styles being used with equal happiness of result to produce the effect desired. A church at Salem, Ohio, indicates very strongly this same tendency toward the forcible in design. It has the peculiarity of a very large square tower erected over the chancel and occupying the full width of the

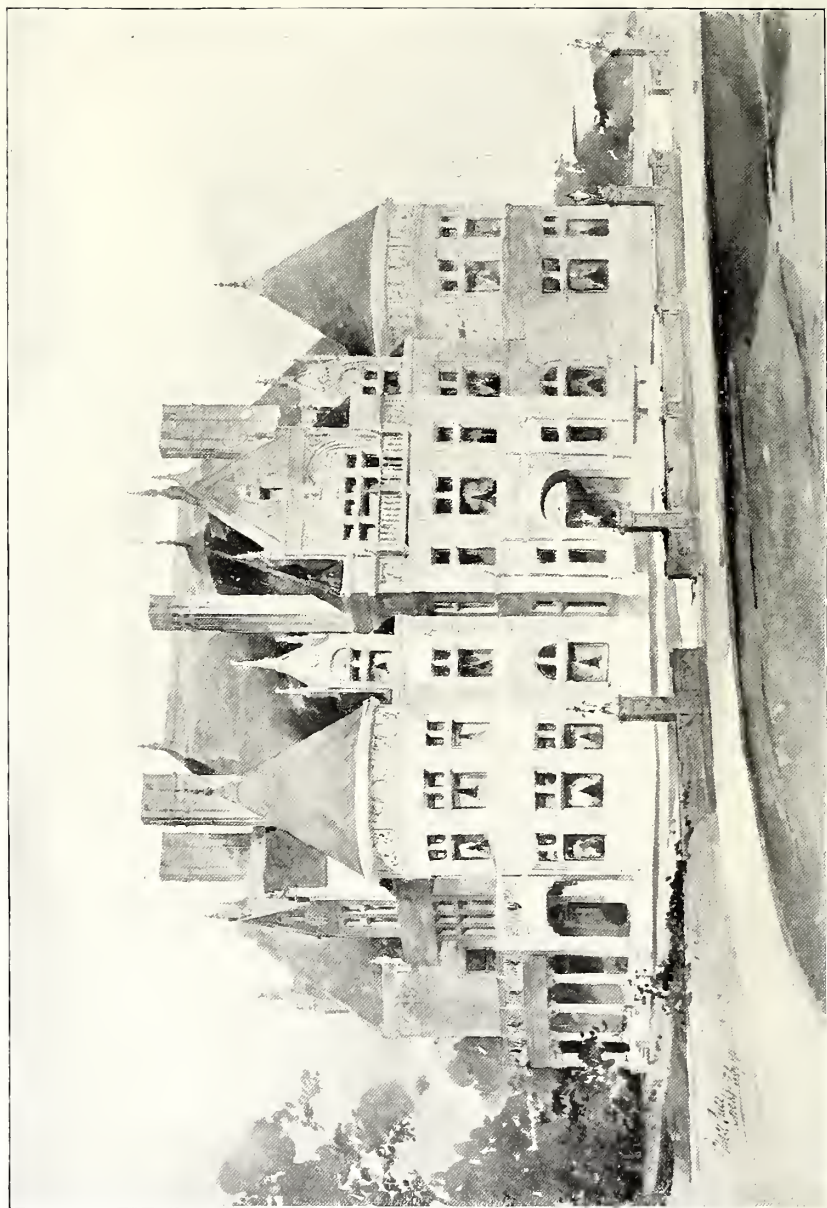


FIG. 27.—RESIDENCE OF D. B. WESSON.

Springfield, Mass.

nave while yet the broad roof of the church makes no distinction between nave and aisles, but covers all with its low, double pitch. Under these circumstances, the tower with its small apse-like transept-arms to north and to south involves a certain awkwardness in combining with the broad main roof, but this is forgotten in the generally spirited character of the resulting design. The railway station at Elizabeth, New Jersey, illustrates this same power over the picturesque, both by what it is and by what it has failed to be; for the original design, which it is interesting to compare with the



FIG. 28.—WELCH DORMITORY, YALE UNIVERSITY.  
New Haven, Conn.

finished work as shown in Fig. 30, had not the unbroken shed running for hundreds of feet along the front, but had the main roof separated a little from this by a short return and had also two octagonal towers of the nature of dormer windows rising out of this great central slope of roof, one on either side of the high tower. It is a mercy that the batter or inward slope of the tower was allowed the architect. One would have rather anticipated the destruction of this element of effect in the final carrying out of the design. Country houses which Mr. Price has built, especially at Tuxedo Park, the well-known club property in Rockland County, New York, are examples of this natural, this in-born tendency toward the



vigorous and expressive in architectural design which shows alike in every style of architecture which the designer may have chosen to employ. Thus the club house, Fig. 31, although very square in its forms, and with but little detail of a striking character, is yet unusually vigorous in its effect, and the student will do well to note how very slightly marked are the features by which this unusual character was produced. The very insisting upon the square and box-like character of the main pavilions has to do with this. The coupling of the dormers in the larger of the two buildings, the emphasizing of this which may be called the central mass by the curved front of the broad pavilion into which the verandah is expanded at its base, the fact that while the basement of the house proper is concealed, the verandah is supported on the massive stone wall which expresses

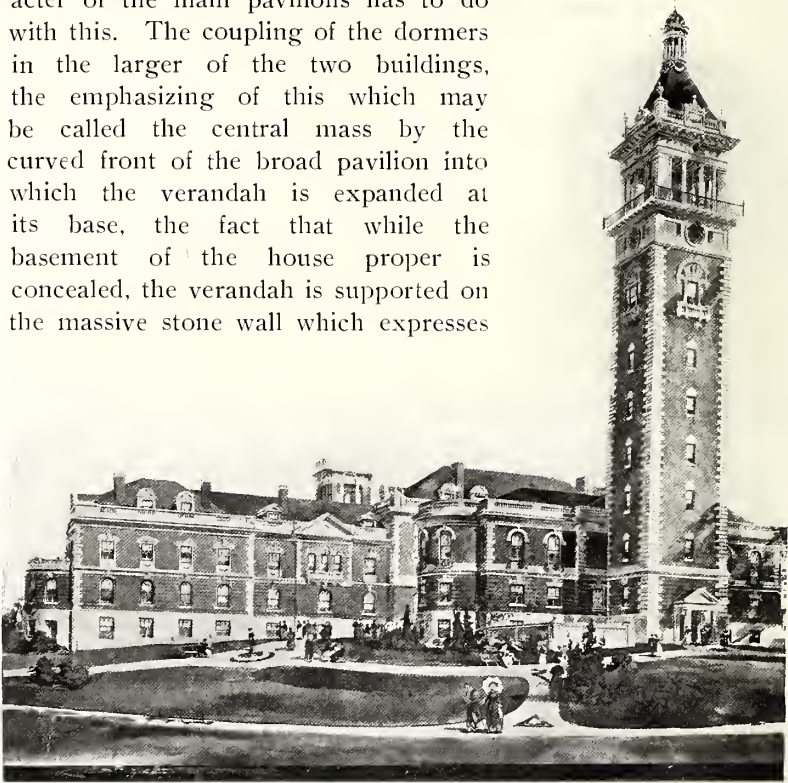


FIG. 29—HOME FOR AGED GENTLEMEN.  
Westchester Co., New York.

the idea of solidity for the whole building; all are elements of the general result. So in the small building arranged for the office; a well-known element of picturesque effect in the German houses of the seventeenth century is used here effectively and without destroying the utility of the stories in the roof. This building connected with the administration of Tuxedo Park, is shown in Fig. 32. Near Tuxedo Park is also the village row, shown in Fig. 33, in which are located various shops and the postoffice of that station. Especially to be liked is the absence of any attempt at making an order of the square pillars which support the overhang and the



FIG. 30.—STATION, CENTRAL R. R. OF N. J.

Elizabeth, N. J.

treatment of the whole as a wooden frame structure boxed in with sheathing boards and shingles, while at the same time, something of antique simplicity is given to the whole design. Even the gam-

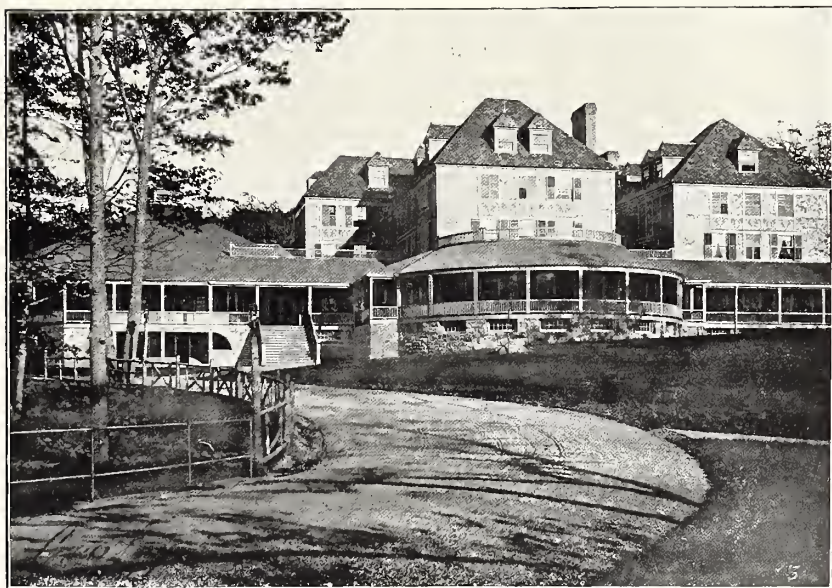


FIG. 31.—TUXEDO CLUB HOUSE.

Tuxedo Park, New York.

bril roof becomes classical when it is handled in this way, and that which we had supposed was a hopelessly cottage-like effect is shown to be capable of treatment in a larger and more stately design. Figs. 34 to 38 should be compared with one another as specimens of the strenuous or vigorous way of design where there is present no recognized style such as has come down to us from antiquity. It would puzzle the most skillful student of classification to

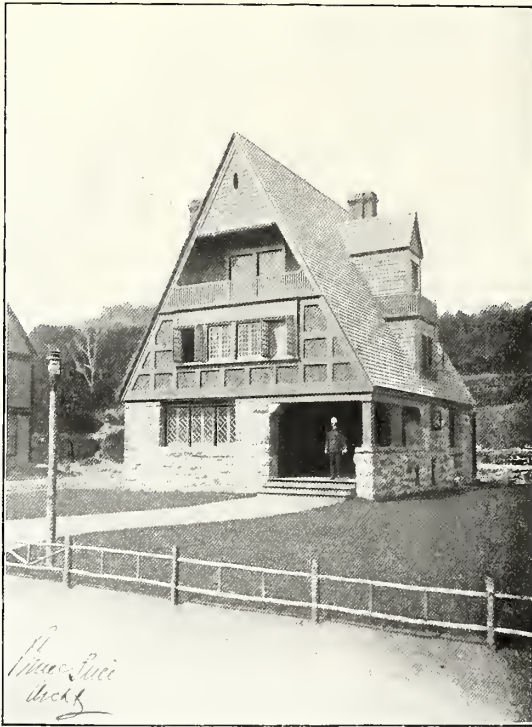


FIG. 32.—OFFICE BUILDING.

Tuxedo Park, New York.

say to what style belong any one of these five designs we are considering. To one who is mainly interested in finding in modern, especially in American architecture, something strong and true, something original because true, something which has cried out for expression and which seems now, at last, to find it, at least in part—to such a student of architecture these designs are most welcome, and the regret that one feels in looking at them is mainly in this, that as yet no

means have been found of extending this simplicity, this frankness, this readiness of adaptation of new means to the new needs into structures larger and more important. It is not in Mr. Price's work alone that this readiness of adaptation and this skill at handling new problems have been shown. Other architects, who have since become mere slaves to the Roman colonnade as misrepresented by Vignola, began by similar work in which was shown similar skill and energy. But nowhere in the work of any architect of the time has this adaptability, bringing with it true originality of design, shown itself in costly city buildings. The difficulty of doing so is prodigious. No one can doubt that! The prejudices to be





FIG. 33.—POST-OFFICE BLOCK.

Tuxedo Park, New York.



FIG. 34.—COTTAGE.

Tuxedo Park, New York.



FIG. 35.—COTTAGE, NO. 2.  
Tuxedo Park, New York.



FIG. 36.—CLUB HOUSE, BACHELORS' ANNEX.  
Tuxedo Park, New York.





FIG. 37.—JAPANESE COTTAGE.  
Tuxedo Park, New York.



FIG. 38.—GATE LODGE AND KEEP.  
Tuxedo, Park, N. Y.





FIG. 39.—RESIDENCE OF ADDISON CAMMACK.

Tuxedo Park, New York.

overcome, the facility with which tradition dominates the traditional cut-stone exterior, whereas it is powerless against the box, wooden country house, the loud demand which the city front makes to be treated like a city front, and, therefore, like the façades of European cities in the seventeenth century—all these are difficulties to overcome which would require an almost superhuman resolution, and would tax unusual powers of invention. We have seen in the pages which have preceded this how much there is in Mr. Price's costly city buildings to encourage the belief that such inventiveness and such resolution can be shown even in the huge building whose cost is counted by millions.

To return, however, to the Tuxedo cottages; if the reader is inclined to think that the cottage with the two brick chimneys and the round arch between them is a little violent in its composition, or that the cottage with the stone columns carrying a boxed wooden superstructure contains incongruous elements not quite perfectly combined, or that the long house with the single plain roof ending in a semi-circular apse-like projection is a little monotonous and almost affected in its severity, that reader is not so much to blame. These are the tendencies from which he who tries such bold experiments can hardly escape altogether. It is quite evident to one who has watched the growth of design at any epoch that the man of some originality will try many experiments before he succeeds perfectly in any one. This will be tried and that will be tried, and many persons will find cause of disasters to their prejudices in the results of experiment, because these are the persons who prefer never



FIG. 40.—"ROCK-RIDGE."

Tuxedo Park, New York.

to see what they have not been accustomed to see. The architects who ask for an immediate popular approval of their design do well to repeat unchanged the recognized forms of the past. It is little to them that their doing so tends to make all progress in architecture impossible and all the efforts of the more ambitious men vain. They have their reward in pleasing nine of the passers-by in the street, whereas the tenth only could be expected to look with some respect and some curious interest at a design based upon novel conceptions. There are larger houses in Tuxedo Park than any of these, and some which show a certain taste for the old Colonial, but even these with all their Georgian characteristics are marked by the same interest in the picturesque rather than in the traditional.

The residence of Mr. W. H. Howard, at San Mateo, California, is

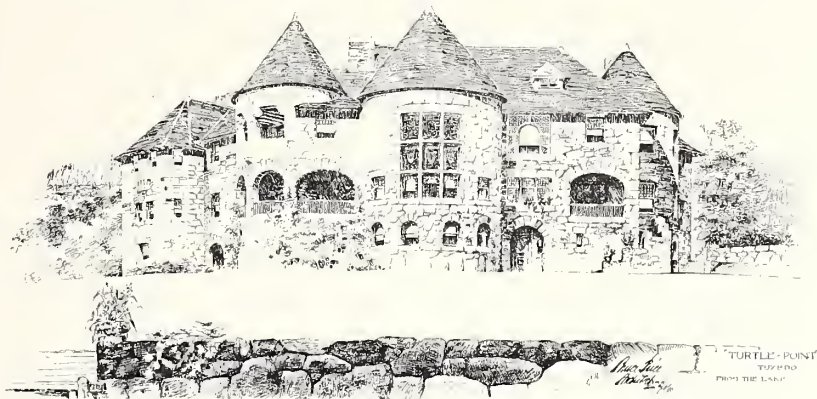
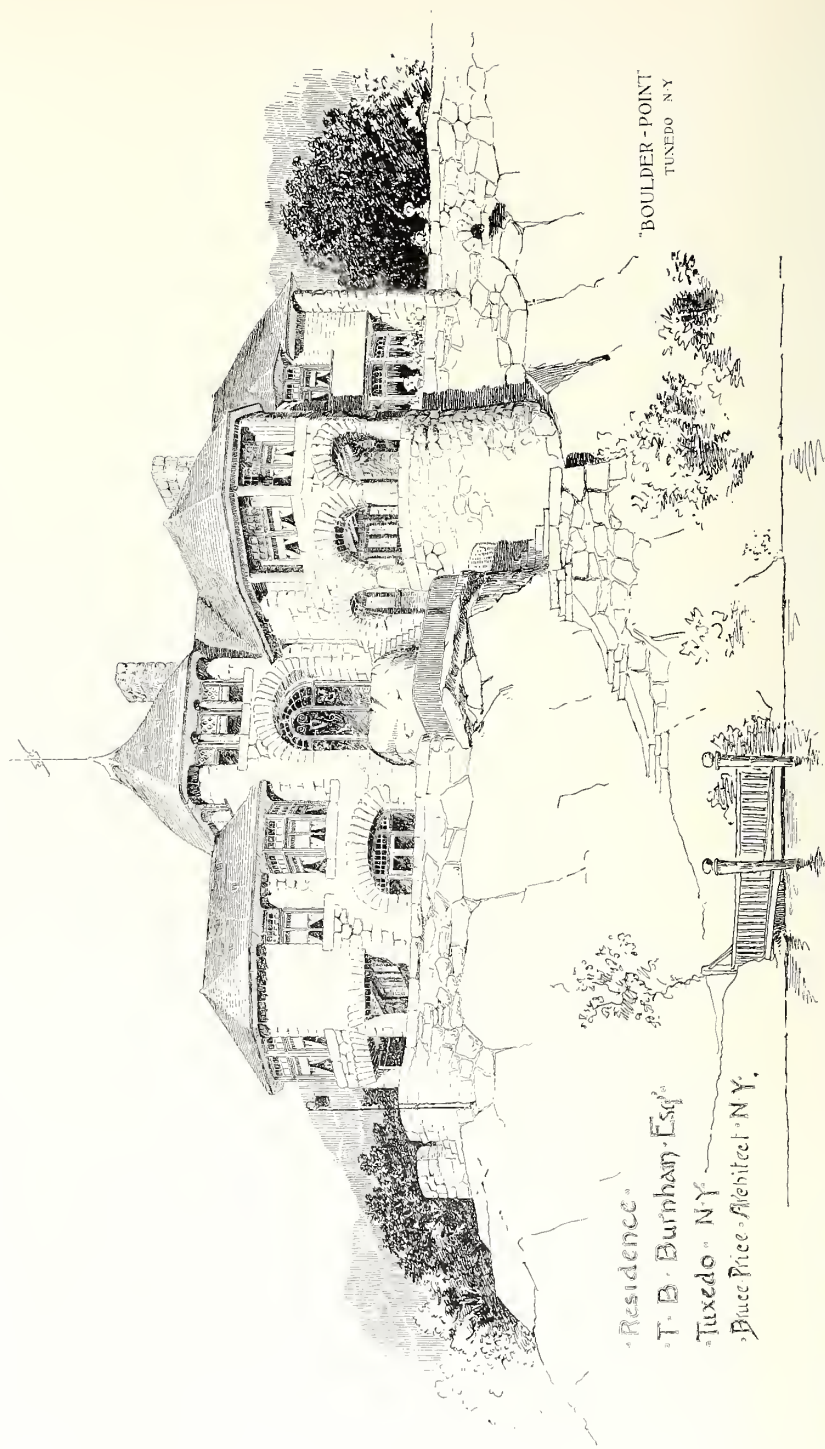


FIG. 41.—"TURTLE-POINT."

Tuxedo Park, New York.



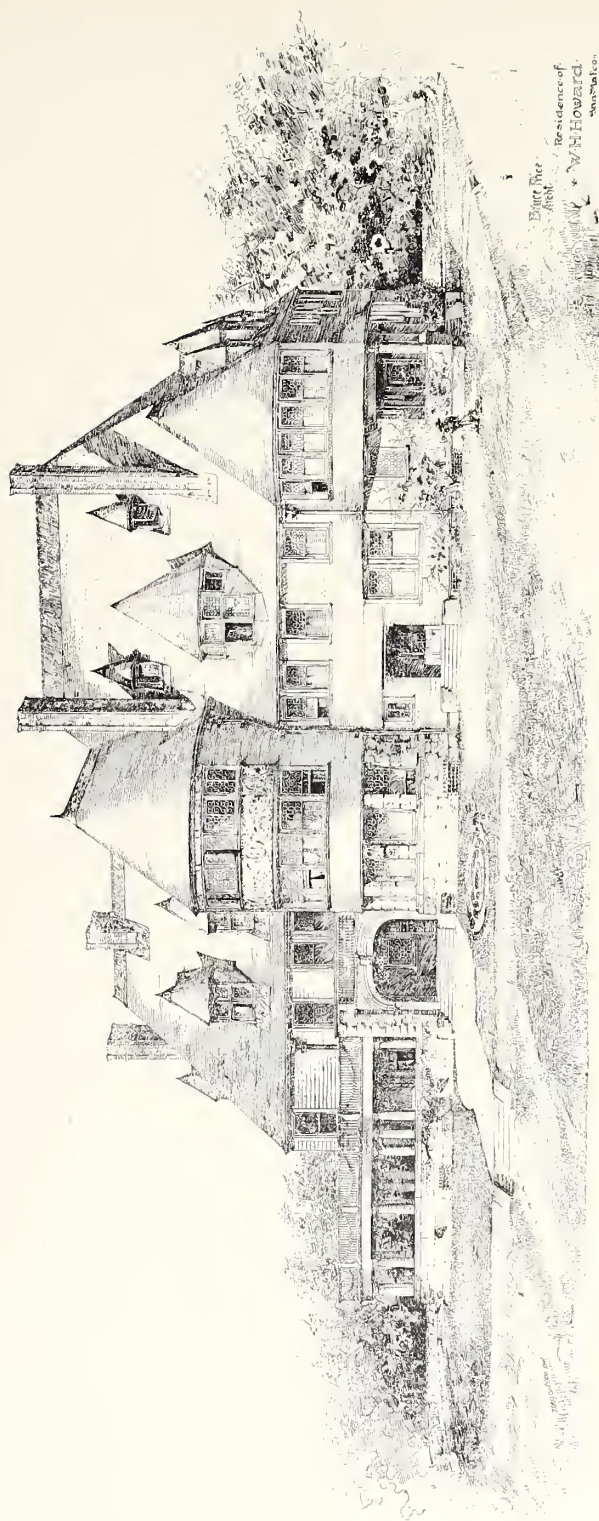
Residence  
T. B. Burnham, Esq.  
Tuxedo, N.Y.  
Price \$100,000

BOULDER-POINT  
TUXEDO, N.Y.

FIG. 42.—RESIDENCE OF T. B. BURNHAM.

Tuxedo Park, New York.





San Mateo, Cal.

FIG. 43.—RESIDENCE OF W. H. HOWARD.

a vigorous design somewhat suggested by the well-known "Norman Shaw type," of English country house; Fig. 43. The house called Springhurst, at Black Rock, Connecticut, is of the same general character. There is in this exterior a mingling of American devices, as of siding with cut shingles and with clapboards treated in various ways, and of the more formal English half-timbered gable. The house is none the better for this mixture of external coatings, and it is, of course, to be feared that the "half timbered gable" is not what it pretends to be. A house at Morristown, N. J., Fig. 44, is sincerely to be admired if the timber framing of the upper story is genuine, and not merely an effect produced by nailing boards upon a plastered surface. The mind is apt to be content and peaceful in the presence of a country house whose main mass, like this one's, is greatly in excess of and which controls the subordinate parts. If to such a large and unbroken central mass there be added refinement and variety of detail, as here, such a house is one of the more

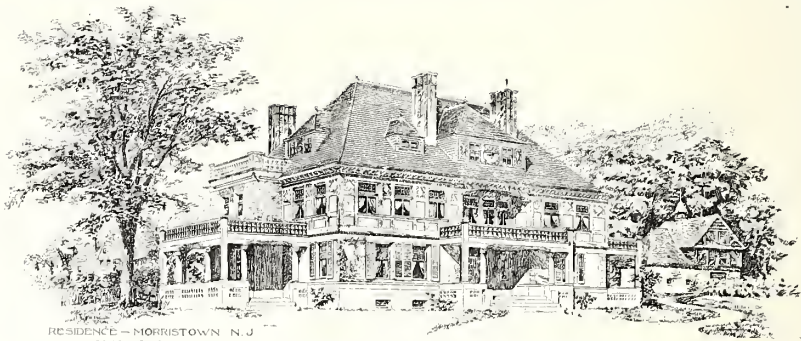


FIG. 44.—RESIDENCE OF J. C. PUMPELLY.

Morristown, N. J.

agreeable results of modern architectural design, but, of course, if the effectiveness of that overhang and of that strongly emphasized cage of timber is produced by the poor pretense to which allusion has been made above, the apparently successful result has been procured at a high price. The residence of Mr. G. F. Baker, at Monmouth Beach, is an interesting study of a house of varied outline and most irregular fenestration, with porches and loggie in apparently unlimited supply, but restrained and kept within bounds by the superposition of the vast, low-pitched roof. The suburban house of Mr. James Ross, at Montreal, Fig. 45, must be named as an interesting study of a small château, a villa, as perhaps one might call it by stretching the term a little, a villa in the French Renaissance style. Here the chimneys are where they ought to be, reinforcing the roof without marring it, throwing its lines up towards the sky and emphasizing the ridge which they do not destroy. A large house at Tuxedo Park, known by the name of Boulder Point, Fig. 42,

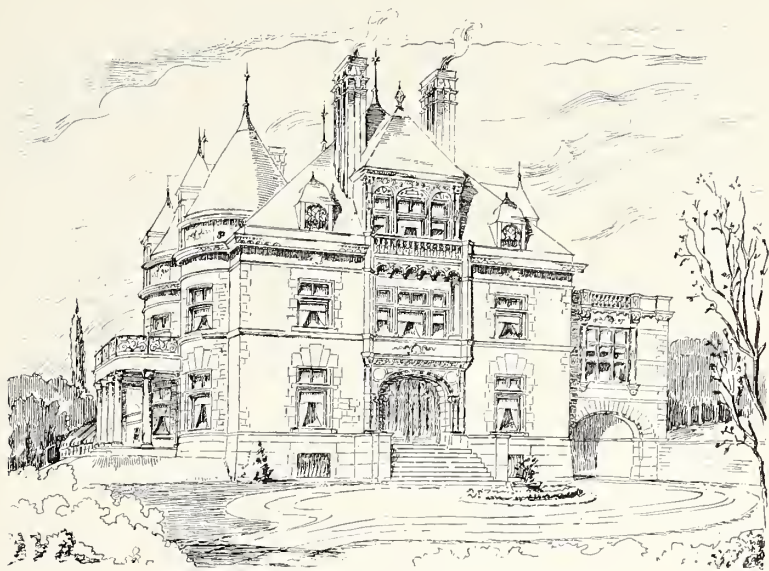


FIG. 45.—RESIDENCE OF JAMES ROSS.

Montreal, Canada.

has been built around a great natural boulder, as it were. This mass of rock lends its flattish top to serve as a kind of balcony at the entrance, and as the boulder is poised upon a ridge of rock of natural emphasis and a kind of picturesque significance of its own, it may have been well to try to give to the house itself a look as or natural formation. It is probable, however, that there has never been a successful essay of this kind, and that architecture is better as it grows more decidedly artificial. Many have been the attempts in our own recent experience—attempts to make small houses, at least, look like accidental piles of rough stone, but they never succeed altogether, and good taste is generally offended by the attempt to use rough natural forms in combinations of man's devising. The moment man alters their arrangement they cease to be natural forms. The rough stone, as it lies upon a pile of its fellows, or as it is found surrounded by the wild herbage of the pasture is a beautiful thing and one which the lover of nature and the artist have a right to dispute the possession of one with the other. But let the architect hoist it out of its place and combine it with other rough stone in a portico for an arcade, and the virtue has gone out of it. It is not in that way that the stones of the field are meant to be used by the builder. More interesting are the houses of the simple American cottage type with gambrel roofs and low-pitched roofs which are not of broken pitch, with broad verandahs and sheltered carriage porches, plain square windows from which the familiar and friendly green blind has not of necessity to be banished, and



chimneys of not excessively attenuated form. Such a house is the Loomis house at Ringwood, N. J., shown in Fig. 46. Whether such a house strikes you as beautiful or not, depends very largely upon the standard which you have allowed your mind to shape for itself. Its possible beauty of proportion is a thing which will be found to vary immensely with the point of view, but the beauty of propriety, of fitness for the situation and for the purpose to which its architectural forms are applied is probably not to be lost sight of anywhere. The study of these interesting dwelling houses must include mention of a house in the Japanese taste, built at Tuxedo Park, Fig. 37, and of a similar design on a larger scale made for a



FIG. 46.—RESIDENCE OF MRS. A. L. LOOMIS.  
Ringwood, N. J.

house which has since been built in a different taste. The essential characteristics, of course, are the curved roof; that is to say, the roof strongly marked with a hollow curve near the eaves. This, which has a constructional value in the original temple buildings of the Japanese and which echoes the very ancient use of the same feature in China, is a matter of experiment for the principal roof and the verandahs of an American house. With us it can only be a matter of picturesque effect. We have not the substructure of detached heavy timbers without walls forming as a part of the structure, which timbers are kept in place by the superincumbent mass of roof. With us the wall is the more massive feature, and the roof but keeps rain and sun out of the interior of our apartments. The use of this



FIG. 47.—THE HOTCHKISS PREPARATORY SCHOOL.

Lakeville, Conn.

curved roof, together with the peculiar columnar treatment of the verandahs, is not a greater deviation from the Japanese original type than is our treatment of the Græco-Roman order a deviation from the original use, the original associations, of that important element of design. It may well be that the west coast of this country will see some introduction of oriental forms into its domestic architecture, and although now it cannot be considered a welcome innovation, able designers may yet make something of it. It is not that which is the most certainly expected which is the most likely to happen in architectural progress any more than in warfare.

The plan of the exterior of the Hotchkiss school, at Lakeville, Connecticut, is interesting to anyone who cares for teaching and the organization of schools. The design reduced by the necessity of keeping down the outlay to a very simple and domestic programme, explains itself sufficiently in the illustration, Fig. 47. The great colleges which have been rearranging their buildings lately would have been wise had they considered the convenience of pupils and teachers as thoroughly as have the managers of this school.

*Russell Sturgis.*



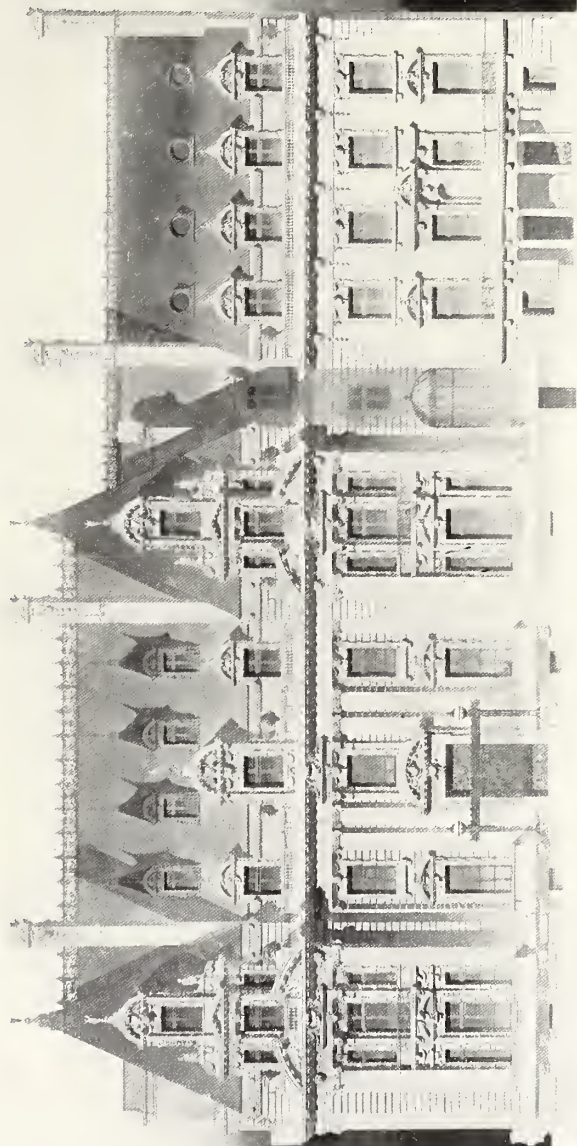
RESIDENCE OF T. H. TALMADGE.

Moore's Pond, N. Y.

HOTCHKISS PREPARATORY SCHOOL  
LAKE/L.E. CONN.

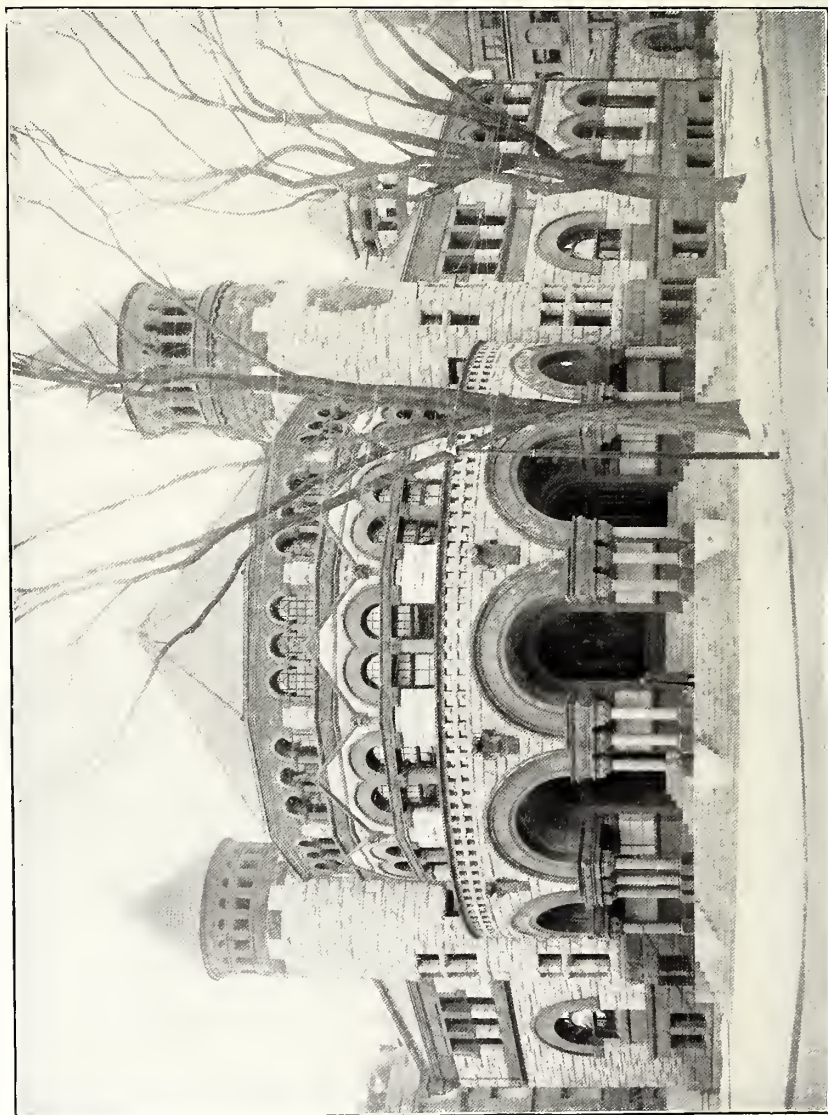
A detailed floor plan of the second floor of the building. The plan shows a central corridor labeled 'CORRIDOR' running horizontally. To the left of the corridor are several rooms, including a large room labeled 'OFFICE' and several smaller rooms. To the right of the corridor are more rooms, including a large room labeled 'OFFICE' and several smaller rooms. The plan also shows a staircase labeled 'STAIRS' and a set of double doors labeled 'DOORS'.





New York City.

RESIDENCE, UPPER FIFTH AVENUE.



OSBORN MEMORIAL.  
(Yale University.)

New Haven, Conn.



RESIDENCE OF E. P. MITCHELL.

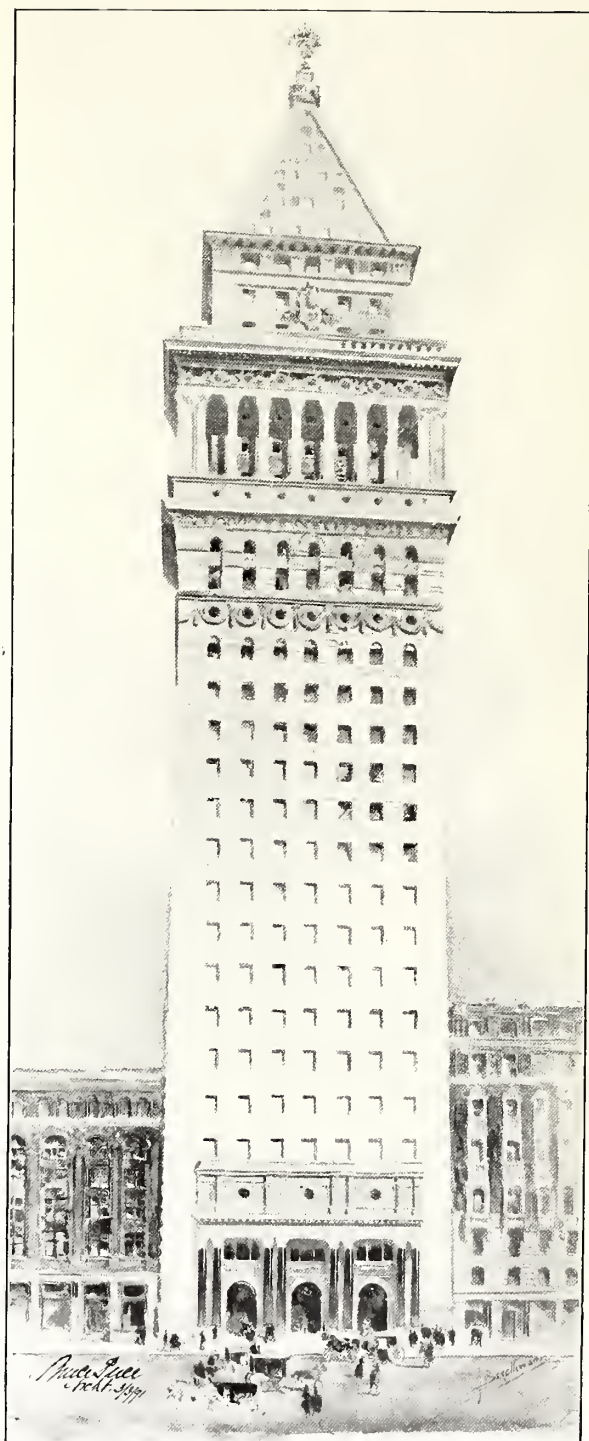
Glen Ridge, N. J.



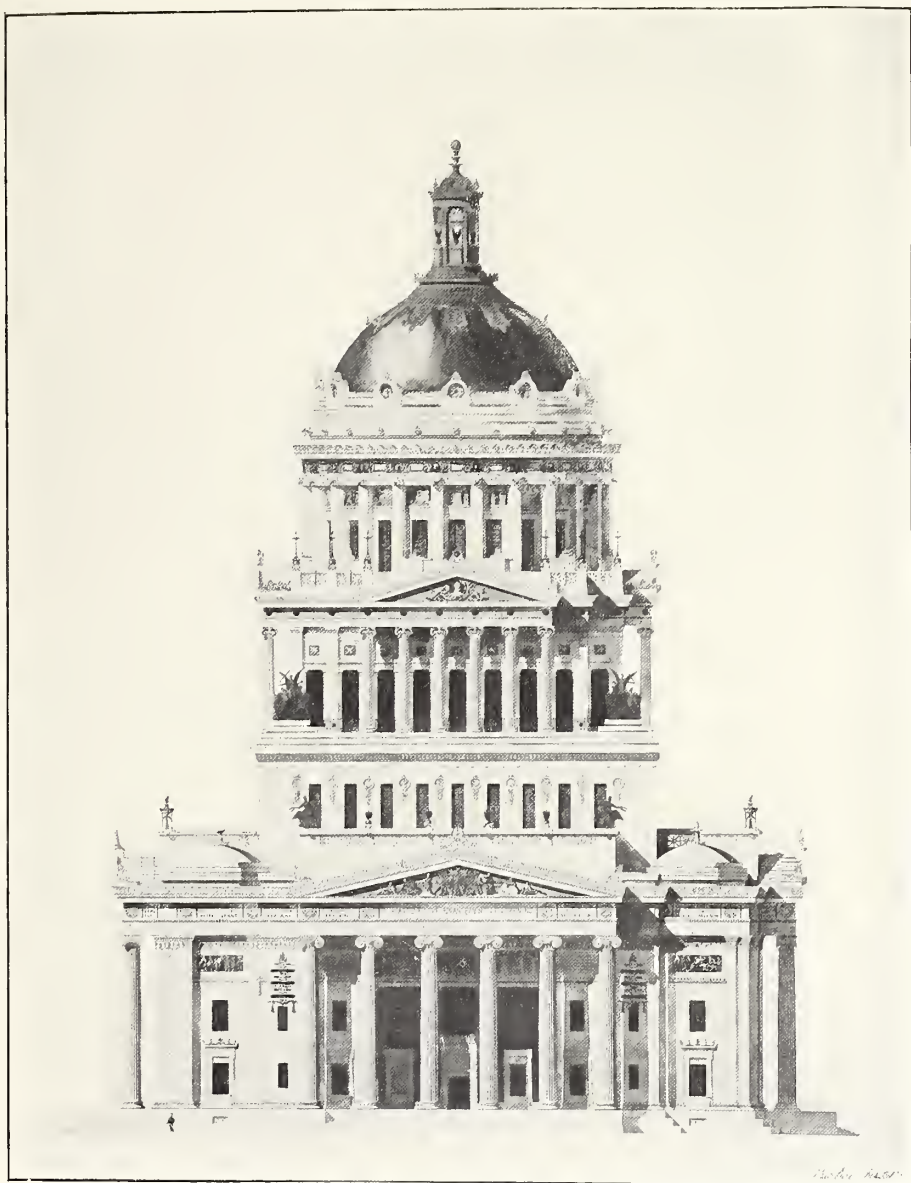
BLACK ROCK CHAPEL.

Black Rock, Conn.





DESIGN FOR THE "SUN" OFFICE BUILDING,  
New York City.



DESIGN FOR A LIBRARY ON A CITY BLOCK, 200x200.



DESIGN FOR PEACE MONUMENT AND ARCADE.  
New York City.





"THE TURRETS."

Bar Harbor, Me.

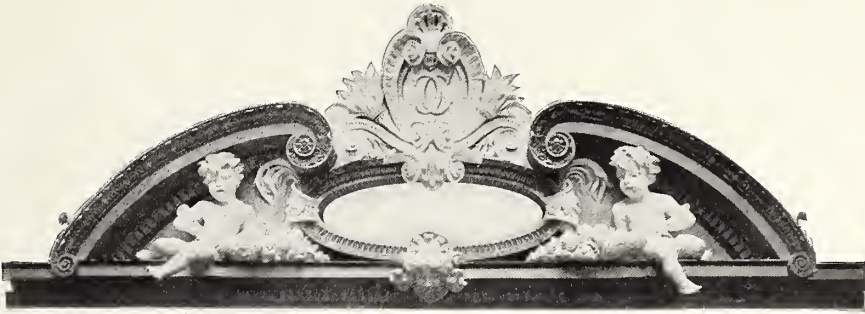


"THE TURRETS."

Bar Harbor, Me.



VIEW OF LIBRARY IN MR. BRUCE PRICE'S OFFICES.



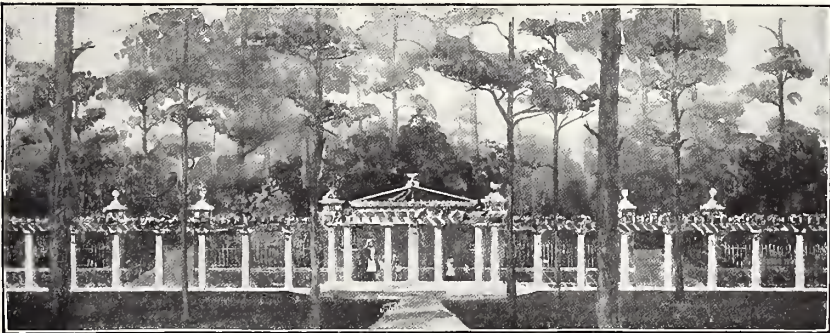
Ornament over Entrance Door of the Great Hall of Georgian Court.

Residence of George J. Gould, Esq., Lakewood, N. J.

Designed by Bruce Price.

## A TALK WITH BRUCE PRICE.

**I**T was so far up in the air it seemed as though the clouds were but a step from us. From the windows one could look down upon the great city spread out all around one. Buildings, whose lowest stories were perfectly familiar, seemed strange and out of place when their tops, scarce visible in the narrow streets, were now clearly seen. Nor was the view limited to the tops of buildings; the apex of more than one church tower was below us. Truly it was an ideal location for an architect's office; so quiet, so inspiring, so far from the noise and bustle of the city at one's feet. And yet not wholly ideal; for one knows well that architects are practical men, who do not go around the world with their heads in the clouds. The office was ideally situated, but it was not typical of the practical man, the architect.



Pergola in Grounds of Georgian Court.



It was an agreeable place to be, and I need not add that it was the business home of a most agreeable man. There was no need to begin our talk with interchanging views on the weather, or on golf, or other general topics, on any one of which I might have been sure to have learned a heap. But it may be well to premise that my special business was to talk with Mr. Price about his own work; to get him to tell me, and those to whom I might tell it, what was his point of view in some of his more notable undertakings, to tell what he really thought and strove for, as opposed to that impersonal view that one, not unnaturally, takes in considering buildings as architectural constructions. So we plunged directly into the subject of architecture, which, in such a place and with such a host, needed no introduction. And, indeed, it is perfectly natural to talk art with Mr. Price, for his personality suggests the very artistic work that has given him fame and made him the accomplished architect and cultured man of the world he is.

### **The Design of a Country House.**

"Tell me, Mr. Price," I asked, "what you consider the first thing for the architect to keep in mind in designing a country house?"

"Not going in opposition to nature," he replied. "It is too frequently the case that an architect will insist that his building is the chief thing in a landscape; that one must look at it whether he wants to or not; that everything must make way for it; that the work of man must surpass in visibleness the work of nature. As a matter of fact, a house is but part of a scene, and the more complete the scene, the more naturally the house is adapted to its surroundings, the better it fits into the landscape, the better the result. It is not a matter of chance; but a matter of actuality, readily determined and easy to see in advance if the surroundings are properly studied. It is so easy to invent; and so extremely difficult to design."

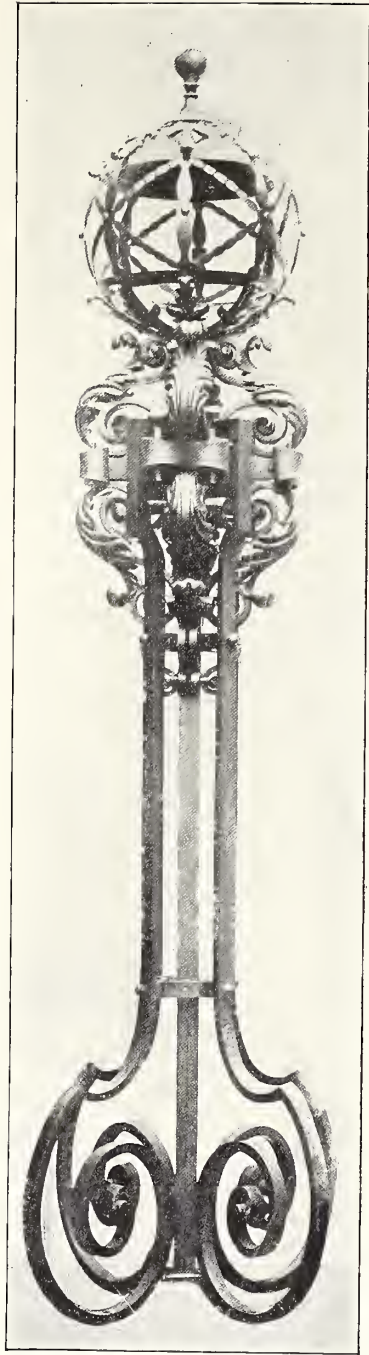
"How is that?" I queried; "what do you mean by inventing and designing?"

"Why," came the reply, "any one can draw, any one can invent something. But designing is very different. Designing is the question of solution; it is the answer to the questions: Have you solved your problem properly? Does it compose with the site? Is it doing what nature would do were she the architect?"

"Not," he added, quickly, "that nature makes scenery at will; she does not manufacture it, but she has it. And the architect cannot ignore that fact if he would produce an agreeable, successful, artistic house. Tone is, perhaps, the first thing to be considered, the tones that dominate in nature. The tones chosen by the architect may be harmonies, they may be contrasts, but they must be complements to nature. That is a fundamental proposition that cannot, I think

be escaped from. Let me illustrate what I mean by a definite example. "The Uplands," at San Mateo, California, is a house so placed that one can look from its windows clear across a hundred miles of land and water. The hills among which it is built are brown, and the house is therefore brown. Redwood is the natural wood of the country, and thus it was natural to use it. The house does not stand out in the landscape, but fits in with it. And that is the principle that should govern the design of every house.

"Another thing to be considered is the configuration of the landscape. It is too often the case that a client, owning a bit of hilly land, will insist that his house should be placed on its loftiest point. Yet this may be absolutely opposed to the artistic solution of the problem. Take "Windcap" house on Windcap Mountain near Tuxedo; that will explain what I mean as well as any. It is the highest mountain in the vicinity, reaching out on all sides in rather gentle undulations. The summit is bare, and a house placed there would be merely placed and might be anything at all. The actual problem was not to place a house in a particular spot, but to design a house and place it where its design would be in entire harmony with its surroundings, and where, instead of being thrust up on high that it might be seen for itself alone, it would form a portion of the landscape. Accordingly it was not built on the summit of the mountain, but on a bench somewhat below the top, and designed with lines comporting with the natural outline. It thus becomes a harmonious part of the general view, the occupant loses



Wrought Iron Lamp Standard for Arc Lamps in Grounds of Georgian Court.

nothing by having a background to his house, his view is still as fine, still as grand, and he escapes that frightful conspicuousness that would have followed from building on the summit, and that still more dreadful obtrusiveness that would have resulted from a varied outline of turrets and pinnacles, where every part would be swearing at every other part, and the whole thing an obvious importation into a view in which everything else is natural and harmonious.

"I cannot but think that too often this important principle is neglected in designs that are excellent in themselves, well studied, carefully carried out and admirably designed on paper, and yet have no real relationship to their surroundings—designs which seem more like exotic growths, brought to a strange place and set up for the edification of the curious and the bewilderment of the beholder. One never, in looking at a house, should feel like asking, 'How did it come here?' One should never feel that it is out of keeping with its surroundings. That, of all things, is what I have tried to avoid in country houses. Lines must be well studied, the situation must be carefully chosen, the colors judiciously applied. Attention to these matters is really of more importance than the making of a design that looks well on a sheet of paper.

"It should be remembered, of course, that in speaking of harmonizing a design with nature it is impossible to ignore the architect's own feelings as to what may be harmonious. "The Uplands" in California is a brown house amid brown hills and has a pointed roof; and not a few people have asked me why a pointed roof in a country house where there is no rain or snow? My reply has been that to me a roof has no reference to the climate, and a pointed roof especially is not a device solely for throwing off water or snow. It seemed to me, in that hilly region, a proper covering for the house, and I endeavored to make its lines harmonize with the hills against which it is projected. It is not impossible that an architect, in seeking an effect that seems to him harmonious may really adopt a device that, considered in itself and apart from the actual solution, may be open to criticism. A house ought to be made to conform to the surrounding scenery; but the actual solution must depend on the architect's view of what harmony is.

"And so, getting back to the question of site, it has always seemed to me that the finest of all sites is a bench on a hill or a mountain, with a great view before the house, and a natural background against which it is projected. A succession of hills, for example, should not have a series of houses standing out like so many beacons on the summit of each elevation; but the best effect is had when the house has its own natural background. One or two, in a series of houses located in this way may, indeed, rise up in whole or in part above the projecting background; but that is quite different

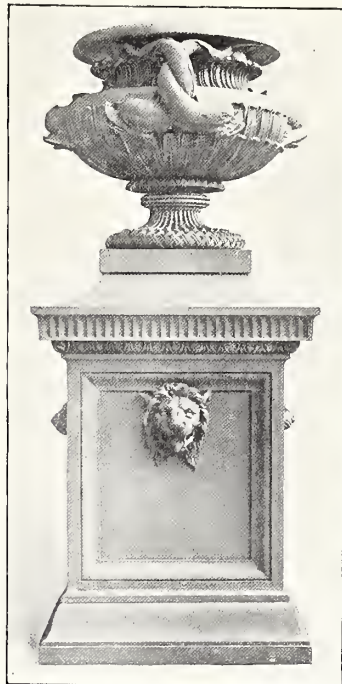


from perching every house on the loftiest site possible. Of course, if a client will not be otherwise satisfied but insists on such a location he must be obeyed. In such a case a good deal of help is obtained by making the house the same color as the mountain. A house should not be made to be seen; that is quite immaterial; its real function is to be seen from."

### The Picturesque in Design.

"What," I asked, "are the elements of the picturesque in design? You have spoken of houses with pinnacles and turrets, and these features are not infrequently looked upon as the leading elements in creating a picturesque design. Is that true? Is the picturesque obtained by deliberate effect?"

"Not at all. Whatever is picturesque in a design should be accomplished by the exigencies of the site rather than deliberately made. A picturesque effect should be the last thing to be thought of; that idea is quite opposed to what I have been trying to show is the proper method of house designing, attention to the surroundings. A picturesque design deliberately made is best compared to the burlesque in acting. A truly can never be properly, using the word artistic sense. It by adding part to deliberate design the remarkably groups one finds houses. There building serves a Each member of built for a definite frequently, at dif the result is in esque, beautiful It is true we some tate this result all try; we really real rule is never t h e architectural is invariably the the Chateau Frontreal, for e x a m



Vase and Pedestal in Grounds of Georgian Court.

literature or in picturesque effect duced deliberate-picturesque in its can only be had part and without or intent. Take picturesque in French farm-each separate specific purpose. the group was end, and, very ferent times. Yet variably pictur-and interesting. times try to imi-offhand; but it is can't do it. The to lose sight of solution, and that simplest one. In tenac at Monple, the design



Lantern in Vestibule of  
Georgian Court.

could never have been anything else than it is. One did not have to bother as to whether it would look so and so or not. The result came of itself. There is the quadrangle or court surrounded by buildings. The site is irregular and at varying levels, so that some parts of the buildings surrounding the court are three stories higher than the other parts. Whatever may be picturesque in the design is a natural result of the natural conditions."

"But does not," I asked, "this careful attention to site and the problems arising from it entail a great deal of labor and expense to the architect? Must you not personally visit each site, and does that not mean that the most expensive member of your office, to wit, yourself, must consume a great deal of time in traveling and inspecting lands and solving problems that cannot be done in your drafting room?"

"Yes, that is true, but it is unavoidable and indispensable. The architect should make himself perfectly and personally familiar with all the surroundings of the proposed building and with all the conditions that, in any way, enter into its erection and designing. Personally, I like to design on the spot; it is the only way to obtain satisfactory results."

### The Difficulty with Clients.

"And clients," I insinuated, "what of them? Are they easy to handle? Does the client's own views influence a design to any extent? And what happens when the client differs radically from the architect, and will not be led by the nose, as, of course, he should?"

Mr. Price became immediately quiet; it was not that my questions were profound—for they are questions every one asks of an architect—but they evidently called up reminiscences that were not intended for publication. In a moment he resumed:

"Clients," he said, solemnly, "have way back in their heads an idea of a house. Some can express it and some can't; others have arrived at the idea through familiarity with the work of the architect they have come to engage. In the latter case it is based on principles you have already solved. But there are times when the client will leave everything to you. And those are the times the architect

most enjoys. Of course, it is frequently necessary to combat a client's views; but that should never be done arbitrarily, only by showing something better. In that way a good deal can be accomplished. When it is impossible to move a client and I find myself in disagreement with him I have invariably found the result unsatisfactory."

"I wish you would tell me something of your work at Tuxedo," I said.

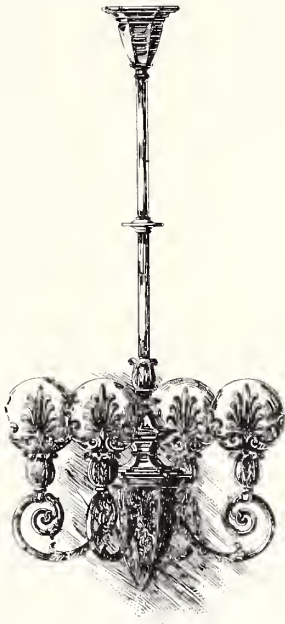
### **The Evolution of Tuxedo Park.**

"That I regard as one of my most important achievements. Tuxedo was a growth, an evolution; not a definite idea carried out from the beginning. Mr. Lorillard's original idea was a simple club house, which was not even a club house, in the wilderness. The park was to be a preserve for hunting and fishing for a limited number of people, with a few cottages to be rented or sold. So unpretentious was the first thought that Mr. Lorillard invariably designated his cottages and house as 'boxes.' Gradually the idea developed. Society took hold of the project. It not only became popular, but fashionable. In very short order the club house became a large building, with a ball room and one hundred bedrooms, and the 'boxes' became country houses. In the matter of architectural treatment much was left to me, and in the first six months after the project was started I designed and built forty houses. An engineer was in charge of the grounds, but the architectural requirements were naturally permitted to dominate in all essential matters."

### **The Problem of Planning.**

Tuxedo naturally suggested the fundamental problems of planning and arrangement underlying the designing of country houses; problems that every architect must face, problems that every client presents, urges, supports and insists upon, apart from the natural problems presented by site and location.

"The greatest difficulty in all country house planning," said Mr. Price in reply to my query, "is that more room is wanted upstairs than down. The second floor is the real key to the plan, and the result is that houses are frequently planned on the crazy-



Pendant, Balcony of Great Hall, Georgian Court.





Bracket in Billiard Room of  
Georgian Court.

quilt system, every part fitting into every other part, and no satisfaction to anyone, save to the designer of the combination, who can only exhibit his ingenuity as a result. The present style of country house building is of relatively recent origin. When people first began to go to the country they went to hotels; that was the first stage. Then came cottages, mostly unpretentious dwellings. In the third period people bought old farmhouses and added to them; the quaint period."

And then he waxed reminiscent and told of a remarkable experience with a lady clad in red, carrying a green umbrella and wearing a bonnet decked with purple feathers, a combination altogether impressive and quite in the current style of art. She sallied forth, accompanied with her lord and master and all her immediate descendants—quite a raft of them—and under this cultured guidance the architect was escorted around a newly acquired farmhouse, and to the wave of the green umbrella was directed how to make it picturesque, quaint and conformable to the ideas of mama.

"I want it full of surprises (wave)," she demanded; "full of cupolas (wave) and turrets (wave)."

But at last the architect escaped, and that was the last of that job. In itself a remarkable thing; and yet does not the tale show a fine independence, a real artistic feeling (in the architect), a sense of the propriety of art and in art, which, if we had more of would redeem our public architecture from much of its present reproach?

"In this last period," resumed Mr. Price, "everything must be quaint and odd, rooms shooting off at unexpected angles, or unexpectedly appearing where they were least wanted; rooms at various levels, with steps up or down to them; rambling strange affairs, a mixture of all sorts of odds and ends. And yet, abominable as the whole system is, I acquired a very considerable reputation in doing these very things of which I now absolutely disapprove."

That, surely, was a frank confession; it was more than that. It was not the architect who was speaking, but the man, and the man raised above the architect, frankly admitting the progress of his art, glorying in his radicalism and rejoicing in it. Yet there was nothing contradictory in this statement with the earlier discussion on the artistic expression of the country house in its relationship to the natural surroundings. For we were now talking of the interior of the house, the foundation of the design, if you will; whereas, before it was the outer covering of the inner skeleton that was analyzed.

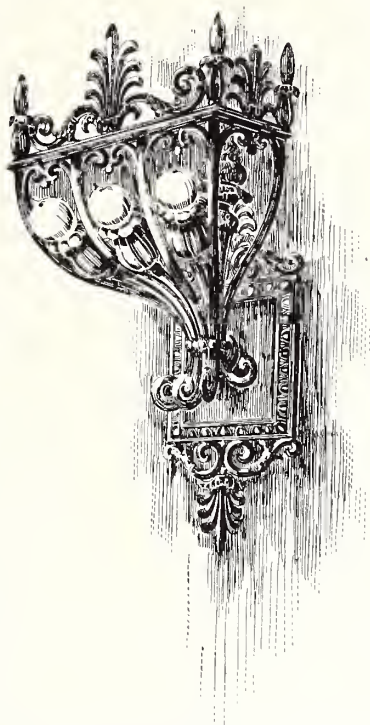
The relationship of the house to the landscape is, of course, a wholly different problem from the internal planning.

The lady of the green umbrella was, however, matched by another lady client. She had built many houses and had acquired vast architectural knowledge. At last she came to Mr. Price and he designed a house for her. That it was a charming house to gaze upon need not be stated. But the lady, while satisfied with Mr. Price's exterior design, insisted, as is sometimes the case with lady clients, that her plan should be adopted. And so she undertook the task with a zeal worthy of a better cause. Not being ungracious—for what architect ever had a lady client who was ungracious or unappreciative?—she one day rewarded her architect by telling him that while he had made a fine monument to himself in the outside of the house, he had made a mausoleum for her within. Alas, it was too true, for presently she died to the tender ministrations of four doctors.

### The Gould House.

"The proper way to plan a house," continued Mr. Price, "is to treat it on architectural principles, and that, of course, means the employment of axial lines. Mr. Gould's house, "Georgian Court," at Lakewood, will explain what I mean perhaps better than any other. There you enter a large hall, from each end of which, to the right and left, runs a corridor that connects every part of the building. This corridor could have been continued indefinitely, but naturally stops just where it was wanted to stop. Now, the merit of this plan to my mind is that the moment you enter the hall, the moment you come into the house, you have the whole of it before you. You not only know where you are, but you see the entire house as soon as you have come into it. This seems to me an immense advantage. Not only is it a perfectly logical, utilitarian plan, but you are at home the moment you are inside the door. There is no need to find your way around."

"True," I replied. "But that, I



Bracket in Conservatory of Georgian Court.



Bracket in Music Room of Georgian Court.

am sure, is only one of the many things you pride yourself on in that sumptuous dwelling."

"It is not sumptuous in the ordinary sense of the word," he replied. "That is, it is not a gorgeous house, though it is one in which I feel a great deal of satisfaction. It is built directly in the pines, and its simple grey walls take on an endless succession of changing shadows from the trees that almost touch it. At the entrance is an unpretentious lodge. To the left is the house; to the right the stable; between them is a garden. It will probably surprise you, but it is true, that the cost of the house was restricted, and hence the house itself is restricted. The materials are stucco and terra cotta, so that, externally, at least, it cannot be called a sumptuous dwelling. I look

upon it as a consistent design throughout, yet it contains several features of widely separated origin. It was, in fact, an attempt to put a French chateau roof on an English Georgian house. In English and American houses the first floor is the fine floor; it is not so in French houses. On the other hand, there are no English roofs, except the Elizabethan, which are mostly thin and poor and not habitable. In France the roof has been superbly developed, with big dormers, forming, in fact, the best part of the design. I took these two things and placed them together. I do not think there is diversity in actuality, for there is no chateau detail and the style throughout has been made consistent.

"In the interior somewhat different conditions prevailed, since the inside of a house offers opportunity for a richer treatment than is possible without. The theory of the inside has been to carry it out as an English house. White is the chief color, white and gold. There is a white entrance hall qualified by crimson walls and the rich colors in the Canterbury frieze. The dining room is white again,



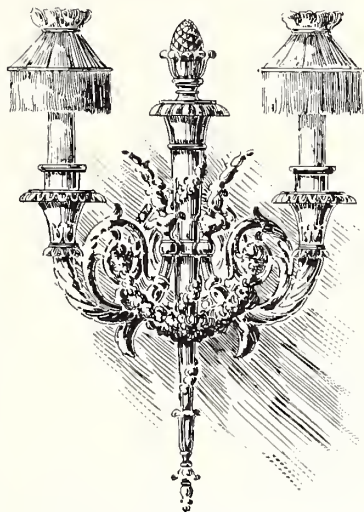
with green walls and green tints. In the library you have the rich bindings of the books as the chief element in the color scheme, and there the wood is dark. The billiard room is also dark. In the music room the wood is gilded, in keeping with its style and in harmony with the painted panels of the walls. The morning room has more gilt on its wood, with panels of white silk embroidered in colors. The general effect is rich, no doubt, but it is eminently livable and intended for constant use. And, after all, one could not place the splendid works of art contained in this house in rooms that were not suitably decorated.

"The stable is necessarily large, because it contains accommodations for a considerable number of horses and carriages, and also a laundry for the house, sleeping and dining rooms for the men employed in the stables. A water tower was needed for the estate, and instead of building a gaunt scaffolding it was made the central feature of the stable. The utmost simplicity pervades the design of both house and stable."

### The American Surety Building.

From the Gould house to the building of the American Surety Co. was a step backward in chronology, but not otherwise, for that fine structure will hold its own after many a more pretentious building has become a weariness to the flesh. It is so notable an edifice and so conspicuous a monument in its author's artistic career that I brought Mr. Price back to it without any compunction.

"The problem there," he said, "was to design a monumental structure. The idea is a campanile with four pilaster faces, the seven flutes being represented by seven rows of windows. I presume the most fortunate thing in connection with this building was the making of the four exposed sides entirely alike, a thing which had not been previously done in New York, and which has not been repeated. The Surety Co. obtained control of the adjoining buildings and was thus able to secure the absolute integrity of its own structure. This gave an unusual advantage and an unusual opportunity. It is true I should have liked to have built higher, to have added five stories to



Boudoir Lamps in Georgian Court.

the shaft, and then capped the building with a high pyramidal roof, the prototype being, of course, the campanile of St. Mark's at Venice, from which also is borrowed the idea of the arcade, or colonnade, as it more properly is, of the crowning member.

"The fact is the tower idea is the only artistic solution of the problem of high design. The great defect of most high buildings is the hideous back wall and the utter lack of care by the architect or the owner to make the interior sides, as they rise up beyond the surrounding roofs, architectural entities of any sort whatever. Our commercial buildings are, almost without exception, designed wholly with reference to their relation to the street, while, as a matter of fact, they have no such relation at all, their aerial aspect being of more value to the city as a whole than the distorted partial views that, as a rule, are all we can obtain from the street.

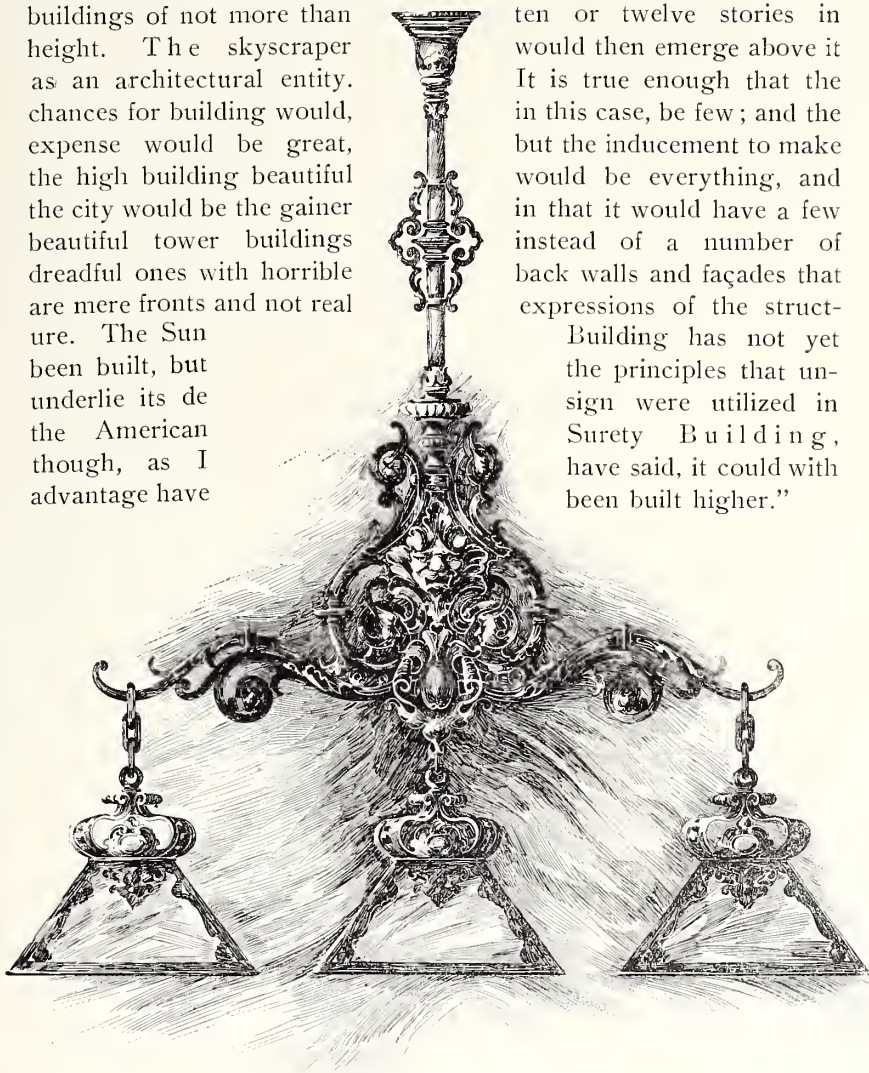
"The design known as the 'Sun Building,' and published in that paper of February 8th, 1891, was composed for its aerial display. The Tribune Building was regarded as completed and as high as it could safely be extended; the Sun Building was, therefore, composed as a tower resting against the Tribune Building as high as its tenth story, and above was treated with all sides of equal importance—a true tower. It was given an entasis or batter at the ratio of 9 inches to 100 inches, so that as it passed above the roof of the Tribune Building it was all within its own territory. Unfortunately it was found that the plot was not adapted to the design, and it was, therefore, abandoned. Plans were, however, made for a corner site close by, and very carefully studied for a building 100 feet square at the base. The tower, or main body of the structure, was to be eighty feet square and planted directly on the corner, and wings of twenty feet front were to be built on the remaining space on each street. These wings were to be built up against the tower to the height of ten or twelve stories only, and were to serve the double purpose of connecting the tower with the buildings immediately adjoining, which were assumed to be structures of average height, and of providing an 'L' shaped court on the inner corner of the lot for light and air. Some superficial area was lost to the total floor space, but this was more than compensated for by the absolutely free light gained for the upper stories, and as this particular building was to be thirty-four stories high the gain for this purpose was of great practical utility. Aesthetically the advantage was very great, since it then became possible to treat the four sides exactly alike and of equal importance.

"The truth is the outcry against the high building has largely been on aesthetic grounds, and there is no reason why aesthetic rights being answered the material rights will not also be fully protected. The theory is, of course, that any building rising above a certain

height, say 125 or 150 feet, should have in proportion to a height greater than this, an environment commensurate with that height. If the building is 300 feet high it should by law be compelled to have all its façades of equal import, and to do so the owner should be compelled to own or to control all the adjoining property to the extent of fifty or seventy-five feet, as the case may be, to be occupied by buildings of not more than height. The skyscraper as an architectural entity, chances for building would, expense would be great, the high building beautiful the city would be the gainer beautiful tower buildings dreadful ones with horrible are mere fronts and not real ure. The Sun been built, but underlie its de the American though, as I advantage have

ten or twelve stories in would then emerge above it It is true enough that the in this case, be few; and the but the inducement to make would be everything, and in that it would have a few instead of a number of back walls and façades that expressions of the struct-

Building has not yet the principles that un-sign were utilized in Surety Building, have said, it could with been built higher."



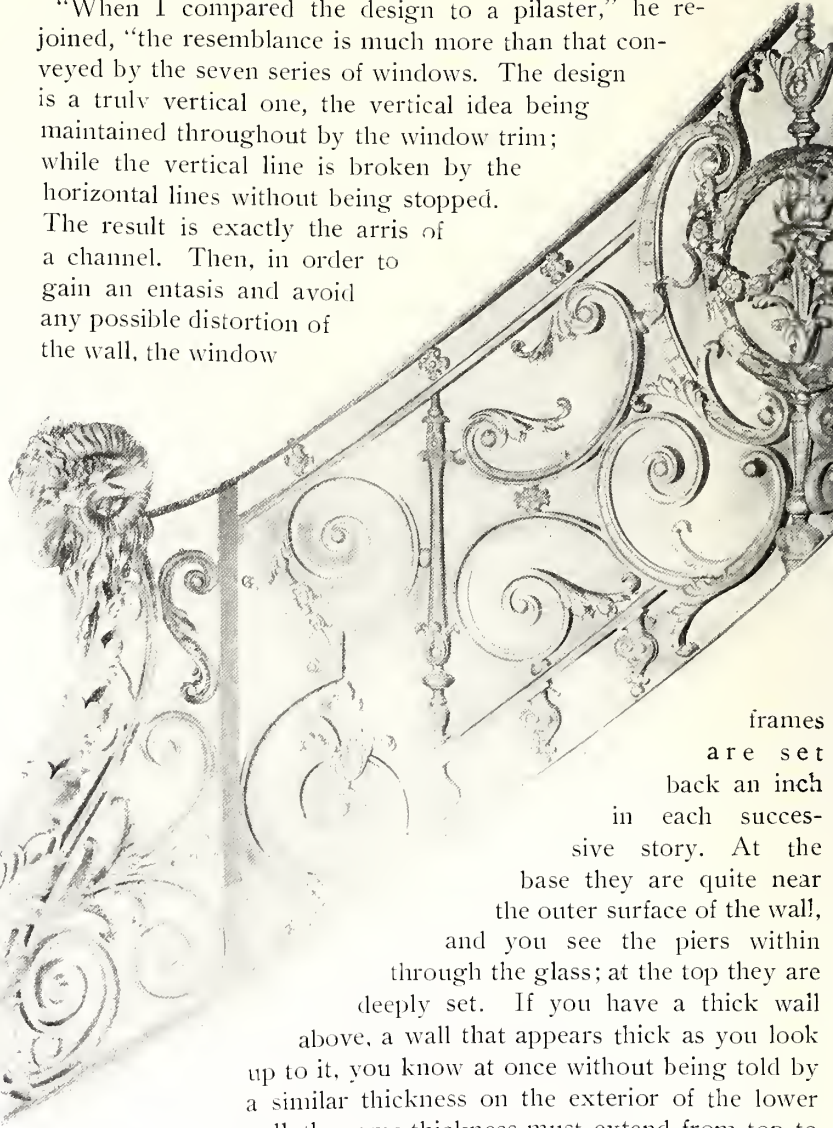
Pendant in Billiard Room of Georgian Court.

I assured him that the building as it stands at present did not seem to me in the least unfinished, nor, indeed, in want of a visible roof. Many Italian towers were built with square tops and the building is



so high that the eye craves nothing more. But such a success was not attained without the most careful study and the keenest appreciation of the difficulties of high designing. I asked Mr. Price to tell me something of the more subtle devices he used to obtain his final result—devices that illustrated the profound study that must have been given to a design so successful as this, which were an essential part of it, and yet whose real purpose, whose presence even, the public is unaware of.

"When I compared the design to a pilaster," he rejoined, "the resemblance is much more than that conveyed by the seven series of windows. The design is a truly vertical one, the vertical idea being maintained throughout by the window trim; while the vertical line is broken by the horizontal lines without being stopped. The result is exactly the arris of a channel. Then, in order to gain an entasis and avoid any possible distortion of the wall, the window



frames  
are set  
back an inch  
in each suc-  
cessive story. At the  
base they are quite near  
the outer surface of the wall,  
and you see the piers within  
through the glass; at the top they are  
deeply set. If you have a thick wall  
above, a wall that appears thick as you look  
up to it, you know at once without being told by  
a similar thickness on the exterior of the lower  
wall, the same thickness must extend from top to  
bottom. There is a psychological explanation that

Stair Railing, Great Hall,  
Georgian Court.

is quite as satisfying as though the fact were thrust into your notice on the ground floor. Statically, I regard this treatment as entirely right, and it gives some æsthetic advantages. Shadows and perspective tell more above than they do below, and you can get much deeper shadows above by this method than you could possibly get by any other. And it helps in the entasis also, which is very important in a building so narrow and so high as the Surety.

"In the St. James Building the same principle is employed, but in a different way.

The St. James is much broader than

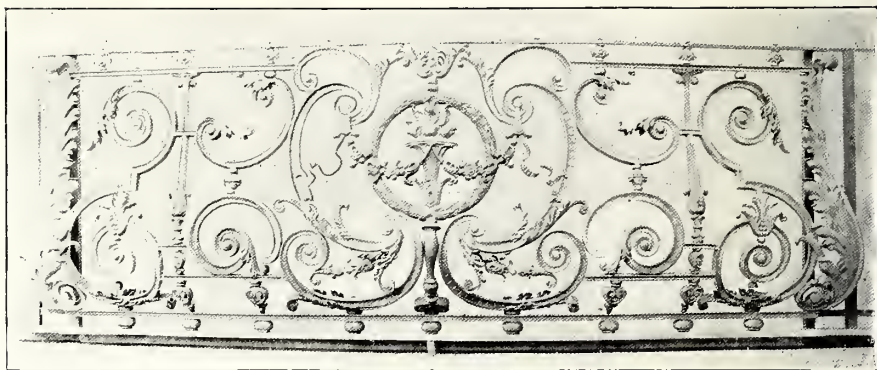


Stair Railing, Great Hall,  
Georgian Court.

the Surety and four stories less in height. It was not necessary to treat each story separately, and all the lower window frames are in the same plane. But in the crowning members they are pushed back as far as possible to get the sense of power that is best obtained by having the greatest apparent thickness of the wall above. In designing the St. James the problem was a façade, in the Surety it was a tower. Each is, therefore, quite different, and calls for different treatment. There was not in the St. James an opportunity to employ a continuous design on

all four sides, but the design of the street fronts is suggested on the other two in flat arches that relieve the walls as much as was practicable.

"In the Surety Building there is a certain grandeur from the use of granite throughout. In the St. James an effort was made to erect a rich commercial building as cheaply as possible, yet using good



Cast Brass—Gold Plated Balcony Front, Georgian Court.

materials. Red brick forms the body with white terra cotta trim. There is no reason at all why a building should be wholly of one color, nor, if the architect is so disposed, is there any reason why a red building should not be trimmed with white, more than a white building trimmed with red. It is a matter of personal feeling, pure and simple, and depends only on the special effect at which the architect is aiming. The employment of color, just as the choice of color, is not a matter of rule or regulation, but of feeling.

### **The Design for a new Brunswick Hotel.**

"A different problem was attacked in the design for a hotel on the site of the old Brunswick hotel. There an effort was made to produce a design that should be deliberately ornamental, ornate and rich, and full of color and light. One can accomplish that in a hotel while it is almost impossible in the more rigid requirements of a commercial building. This plan is extremely simple. You enter a large vaulted hall. On one side is the café, on the other the restaurant; over your head, and reached by a monumental staircase, is a palm room. Directly before you is the hotel office; a connecting corridor runs right and left, with minor rooms beyond, and affording perfect communication with every part. The moment you get inside you know where you are and where to go."

And, indeed, it was a remarkable color scheme, this great hotel of red trimmed with white. There is a white base; then a superstructure of red, with white trimmings; then a crowning member, richly treated, of red and white, with a white attic and a black high-pitched roof. By all odds the most ambitious color scheme yet proposed in the metropolis, and certainly a scheme that bids fair to be



eminently successful. There is a joyousness in this design, a feeling of light and life that is quite unsuited to a commercial building, and exactly suited to the purposes of a hotel.

### Canadian Buildings.

And then, without any transition at all, we journeyed forth to Canada, where Mr. Price is quite unique among New York architects in having a whole series of notable buildings, any one of which marks its author as a most distinguished practitioner in his art. We were turning over a number of photographs of these buildings, and I remarked on their strong individuality and highly distinctive character, the more important of them forming a group whose leading lines were quite distinct from buildings by the same hand in the United States. I asked Mr. Price if he had deliberately set out to make a difference between native buildings, as one might call them, and foreign structures.



Piano in Georgian Court, the Residence of Geo. J. Gould,

"Not at all," he replied, "Canadian conditions are distinct from American conditions; the surroundings are different, and in the larger buildings I had the entire resources of the Canadian Pacific Railway to draw upon, and hence it was possible to build with certain materials in a certain way. The Windsor Street Station of the Canadian Pacific Railway in Montreal, which was the first of the series, was not built under as favorable conditions as some of the later buildings. After the building had been raised to the cornice I was required to completely change my roof. It had been designed with a high sloping roof with great dormer windows which would have given the building a character it now lacks. There was

nothing to do but to submit to the inevitable and substitute the present low roof and the somewhat insignificant windows. It was particularly trying to have to make these changes after the building had advanced so far. The lantern on the tower was also omitted, though there is now some talk of building it.

"Now, in the Chateau Frontenac in Quebec a much greater liberty of action was allowed, and it was carried out as originally designed; not all at once, however, for the last wing has been but lately finished. The conditions were very unusual, though it was originally proposed to build an ordinary hotel in an ordinary way; that is, a square structure planned in the rectangular fashion. It seemed to me this would have been nothing short of a positive misfortune. The site was an inspiration, being directly on the Dufferin Terrace, a newly-made promenade on the site of the old ramparts. The ground sloped down irregularly in several directions, and quite sharply, with the citidal not far off but still above it. It was practically at the apex of the picturesque old city, and if ever there there was a natural place and a natural reason for a picturesque building it was here; that, and the variations in the site levels that made it perfectly logical to add part to part, and in which, as a matter of fact, part was added to part, led to the development of a picturesque design without direct effort and in a natural way.

"The moif is, of course., the early French chateau adapted to modern requirements, a style certainly in keeping with the traditions of the old French city, and admirably suited to the picturesque situation where the angles are marked with circular towers and turrets, keeping each face distinct and permitting the various levels to be worked into a harmonious whole that could not have been possible with a rectangular building. In developing this idea I gave myself a heap of trouble. It was much more difficult to plan a building strung around an irregular courtyard than one planned on simpler lines. Moreover, it was no easy task to adjust the various shapes of the towers and the connecting pavilions to normal means of communication. The plan somewhat approximates the crazy-quilt fashion, but I believe the results justify the solution. Nor, in treating the façades, was it necessary to keep wholly to the text of the style on which it was modelled. An artist is not an archæologist and I do not see why a modern architect cannot create a design with his knowledge, as well as the older men did with theirs.

"The materials I believe to be also in harmony with the surroundings; blue limestone, Glenboig brick, hard, coarse materials, giving broad effects, with plenty of light and color. The hotel is placed in the centre of a big landscape, and hence needs every advantage of bigness, both from the materials and from the simplicity of its designs.

"Another example of the same application of the early French chateau to modern requirements is the Place Viger Railway Station in Montreal. There is no detail on this building, which depends for its effect wholly upon the general masses of the design, the breadth of wall, and the sequence of the windows. The lower part serves as a railroad station, the upper as a hotel. It seems to me that here is a common-sense picturesque handling of the subject. The situation of the building calls for more than simple treatment, and its purpose forbids anything that might appear incongruous."

### The Question of "Styles."

"But it seems to me remarkable," I interjected, "that you should have developed a special style in these buildings; not used it, but developed it in each successive design, obtaining highly individual effects in each instance, and yet keeping to the same motifs, while here in New York and in other American places you are erecting buildings in a wholly different style that is equally progressive and equally individual. It is unusual, because with most architects a different style corresponds to a different period, and one can generally group all the buildings done, say, in one ten years, by their general similarity, while those of the next ten years have their own special family likeness. In your case it is not possible to arrange your buildings in styles chronologically, because in each period you are doing important work in several styles without any loss of character in any instance. This seems to me not only one of the most important points in your architectural career, but something absolutely unique."

Mr. Price smiled and said, "It is wholly a matter of conviction. If your convictions are strong they will bring to you a certainty of belief in the adaptability of a particular thing in a particular style to a particular site. I have felt this very keenly, the adaptability of the special style used in these Canadian buildings to the special sites and conditions. As in many other matters in design, feeling has a good deal to do with it, but there must always be a complete adaptation of design to the site to secure a perfectly satisfactory result."

"But all my Canadian buildings are not designed in one style. The Royal Victoria College for Young Women in Montreal is another large building recently completed. And here, as in the Windsor Street Station, I was compelled to cut down much of the original design, and to carry out the building in a way very different from that in which it was designed. Originally the gables were stepped in the Scottish castellated style, and the building set off with turrets that fitted into the roof design in a most picturesque manner. All of these things were removed on the ground of lack



of means, and the building somewhat reduced in area for the same reason. I do not regard these changes as destroying whatever artistic merit the building may have, but I certainly was not able to secure the effect I aimed at nor which I had hoped to have."

It had grown late and become almost dark outside. Mr. Price rose suddenly and drew me to the window.

"Look," he said, "is not that a marvellous spectacle?"

And in truth it was. A shadow had fallen on the city below us; the streets seemed choked with a darkness that came from below. Far off in the west the brilliant rays of the declining sun poured through dark purple clouds, lighting up the high points in the city's buildings, and throwing a disk of burnished copper on the distant surface of the bay. The eastern darkness was fast filling the metropolis, but, as we looked from the window, it seemed as though the whole United States had sent a glow of light up toward the great city at its gate. Truly, with such a land, with such an impulse, there must be hope for us. And under the inspiring stimulus of my talk with Mr. Price, I felt there was hope for our architecture.

*Barr Ferree.*



The Staircase, Great Hall, Georgian Court.



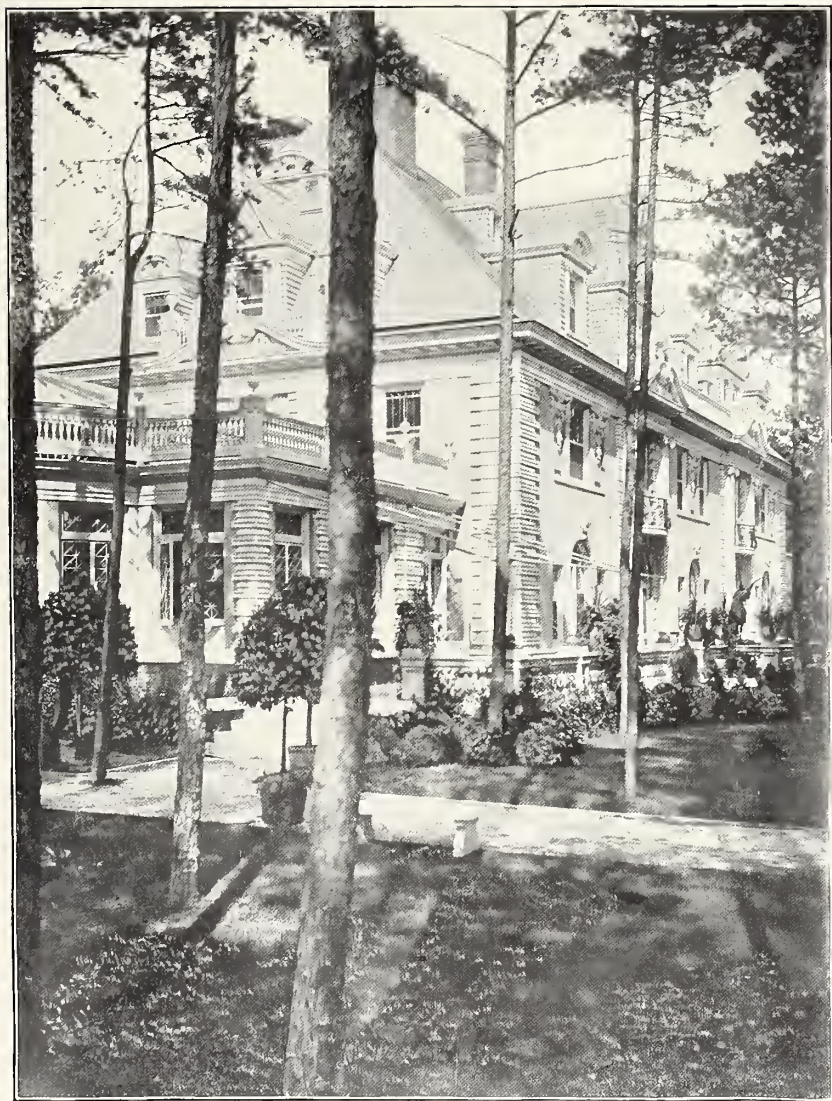
ENTRANCE GATES AND LODGE, GEORGIAN COURT.

Residence of George J. Gould, Esq.,  
Lakewood, N. J.

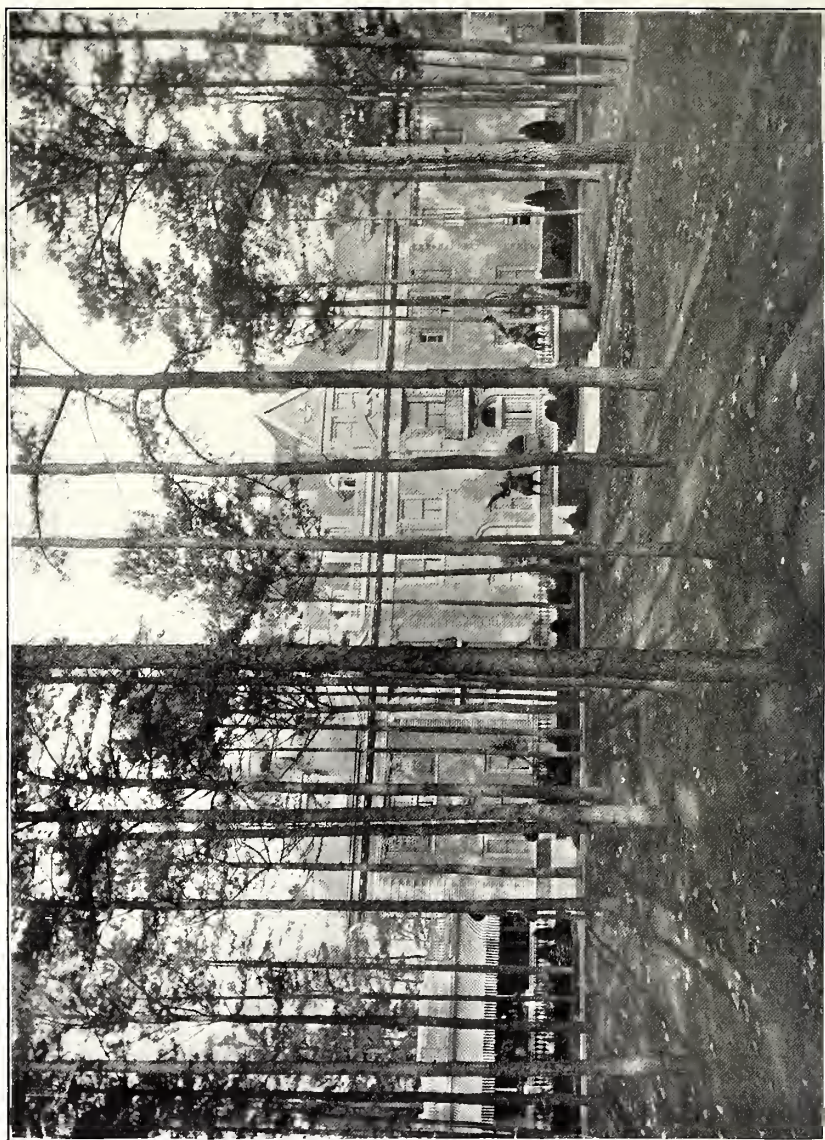


THE ENTRANCE GATES TO GEORGIAN COURT.



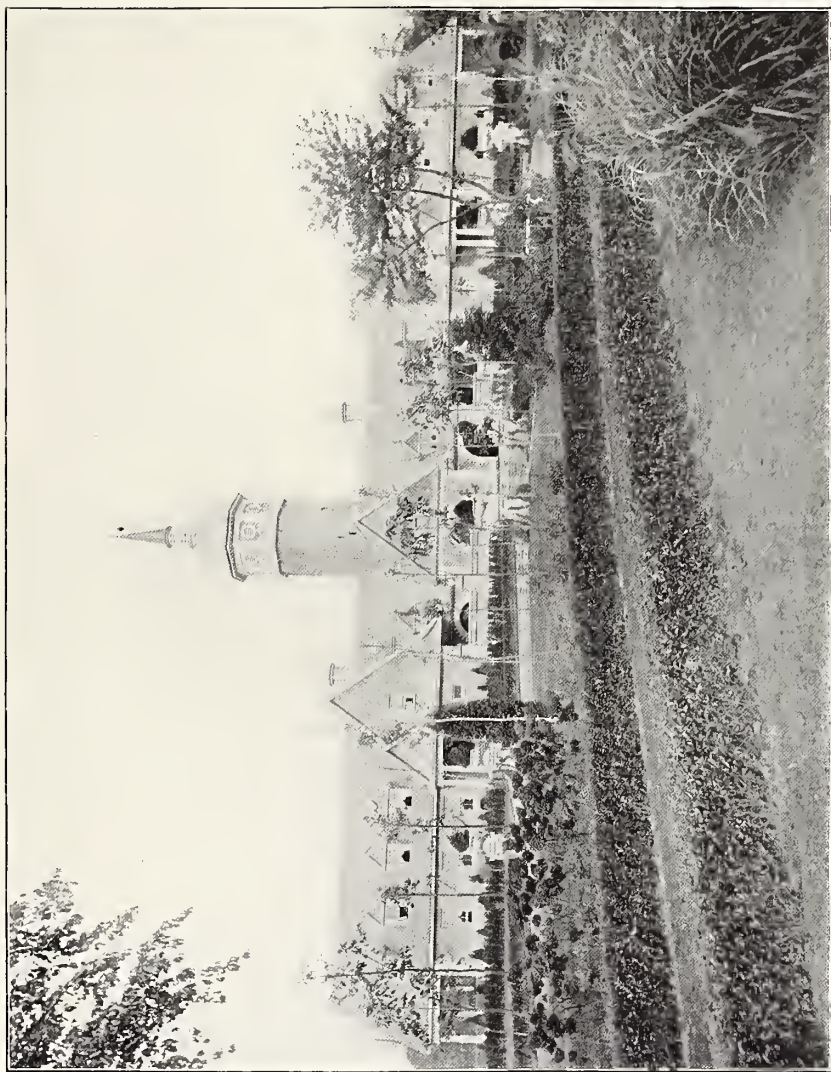


GEORGIAN COURT, FROM THE SOUTHWEST.



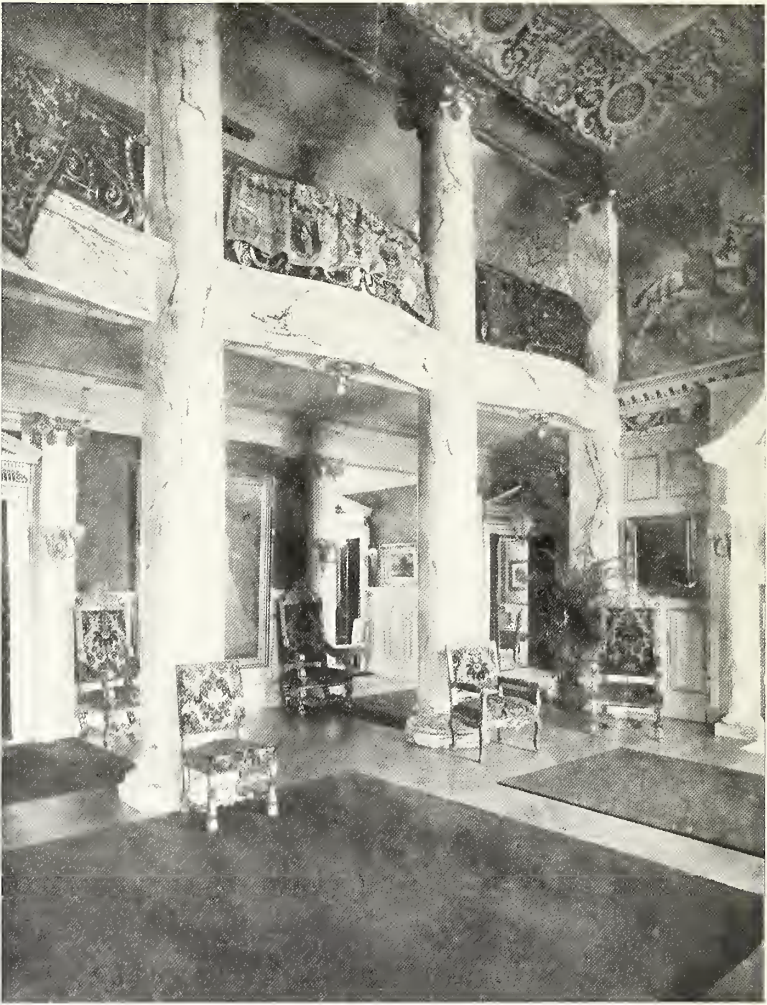
GEORGIAN COURT, FROM THE SOUTH.





STABLES AND PADDOCK, GEORGIAN COURT





THE GREAT HALL OF GEORGIAN COURT, LOOKING SOUTH.



ENTRANCE DOORWAY, GREAT HALL OF GEORGIAN COURT.





THE GREAT HALL OF GEORGIAN COURT, LOOKING WEST.





THE GREAT HALL OF GEORGIAN COURT, LOOKING EAST.



DRAWING ROOM, GEORGIAN COURT.





DRAWING ROOM, GEORGIAN COURT.

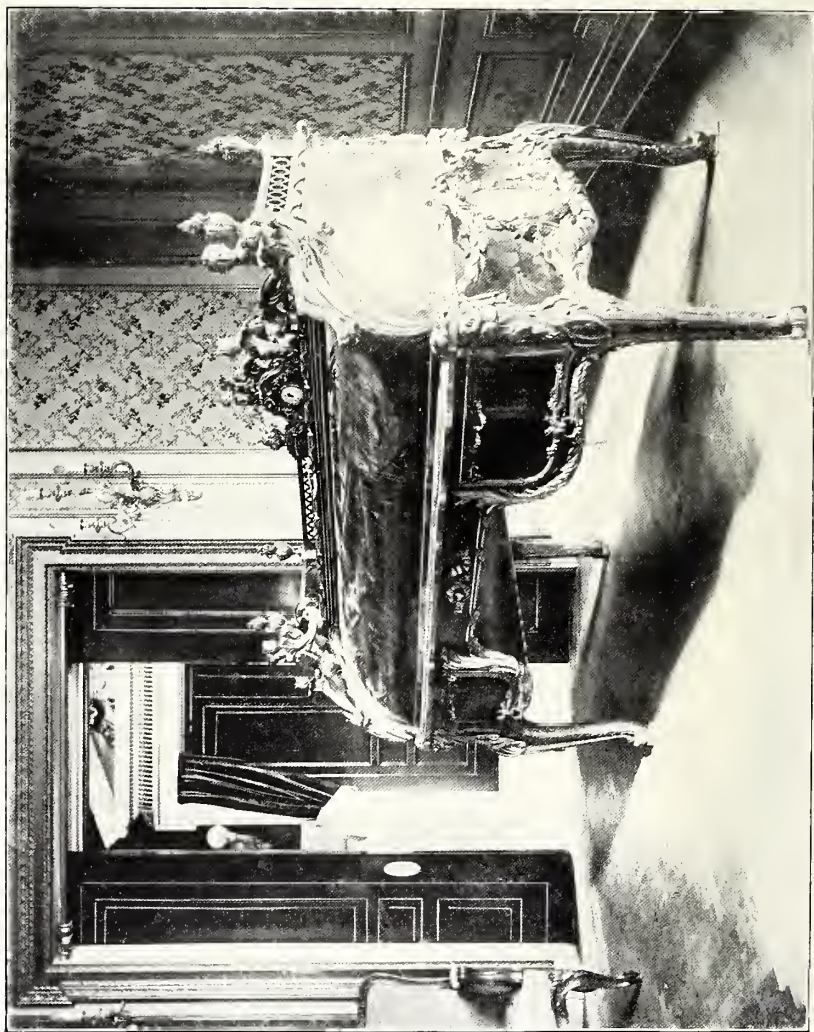




DOORWAY TO MUSIC ROOM, FROM GREAT HALL, GEORGIAN COURT.



THE LIBRARY OF GEORGIAN COURT.



LOUIS XIV. WRITING DESK AT GEORGIAN COURT.





PIANO IN MUSIC ROOM, GEORGIAN COURT.



DINING ROOM OF GEORGIAN COURT, LOOKING EAST.



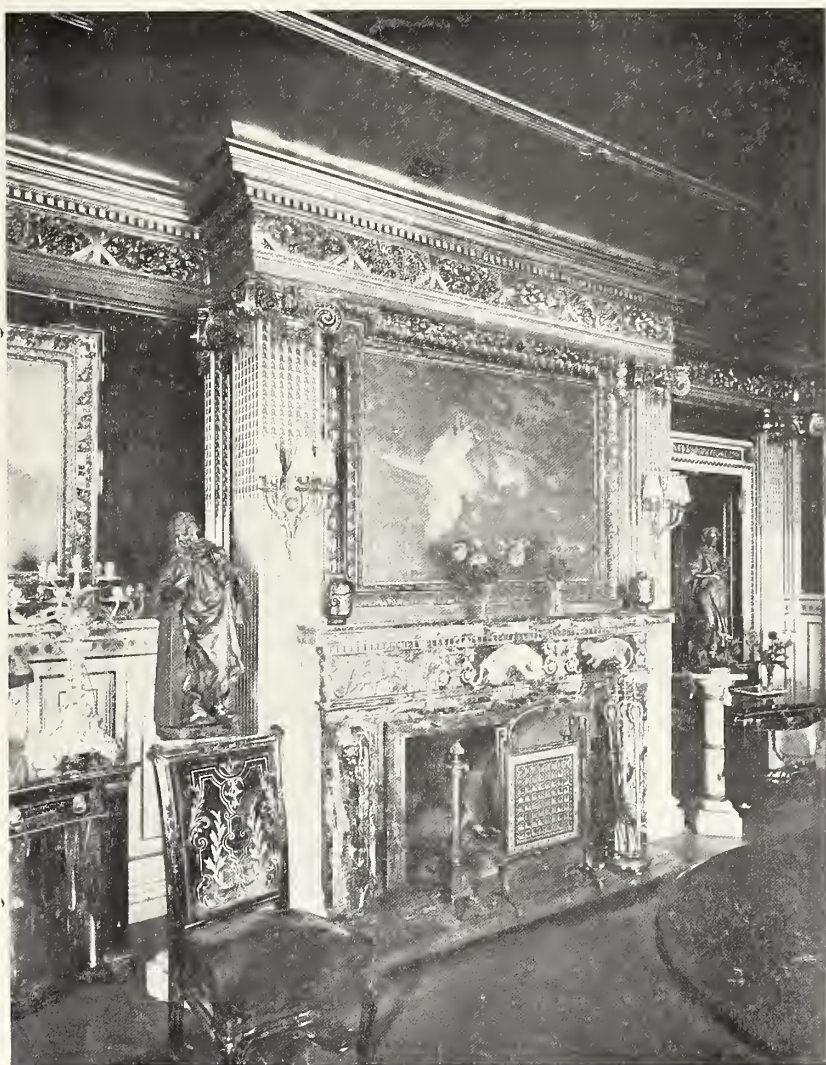


DINING ROOM OF GEORGIAN COURT, LOOKING WEST.





DINING ROOM OF GEORGIAN COURT.



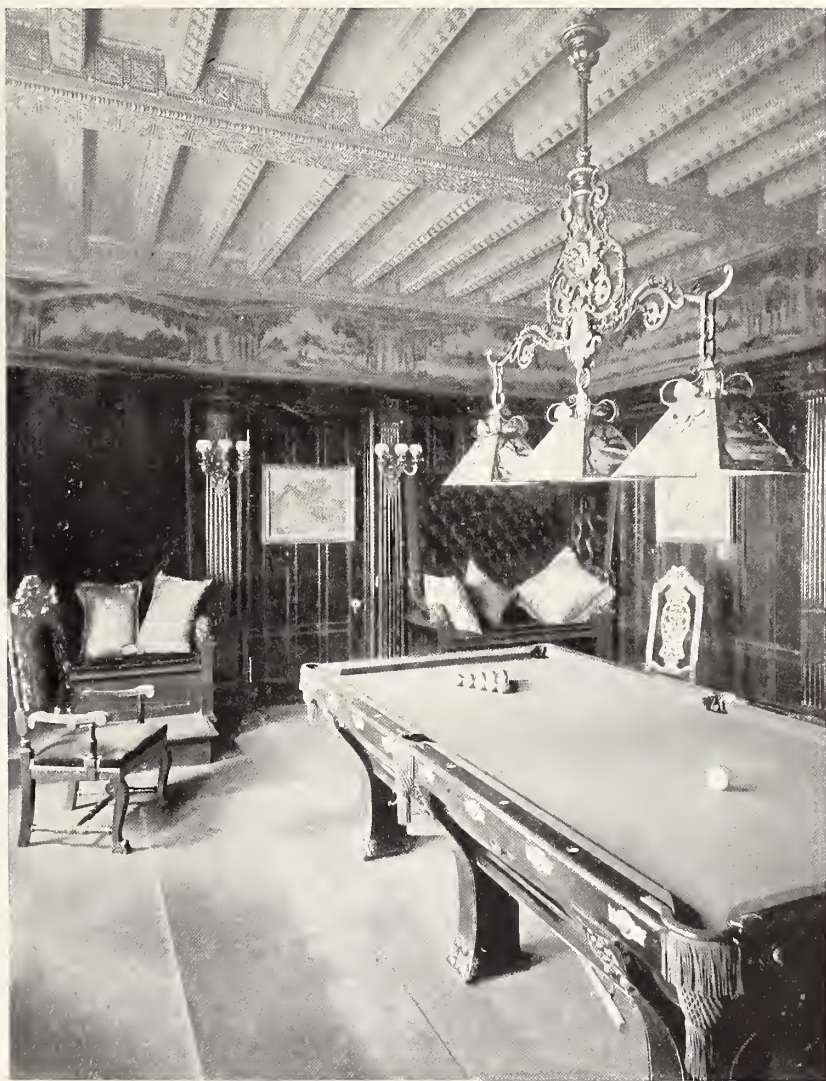
MANTELPiece IN DINING ROOM, GEORGIAN COURT.





BILLIARD ROOM OF GEORGIAN COURT, LOOKING WEST.





BILLIARD ROOM OF GEORGIAN COURT, LOOKING EAST.



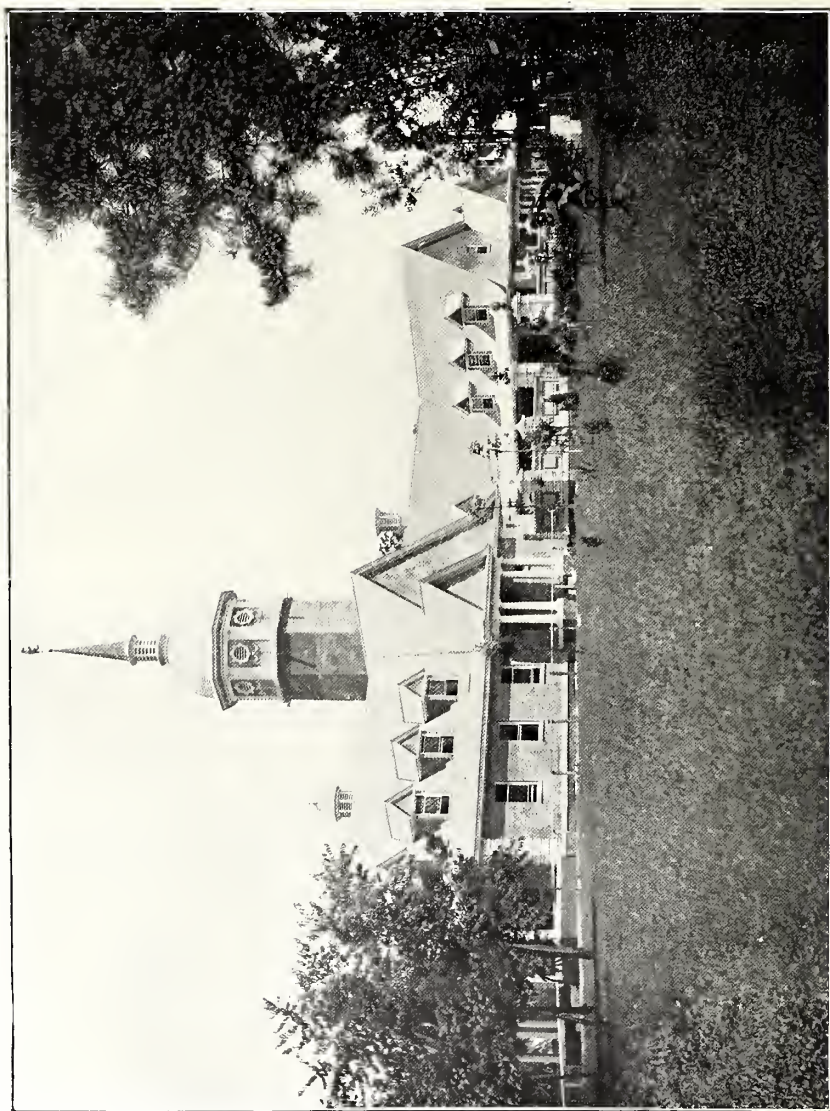
THE CONSERVATORY OF GEORGIAN COURT.





CORNER IN CONSERVATORY, GEORGIAN COURT.





STABLES AT GEORGIAN COURT.



ENTRANCE TO COURTYARD OF STABLES, GEORGIAN COURT.



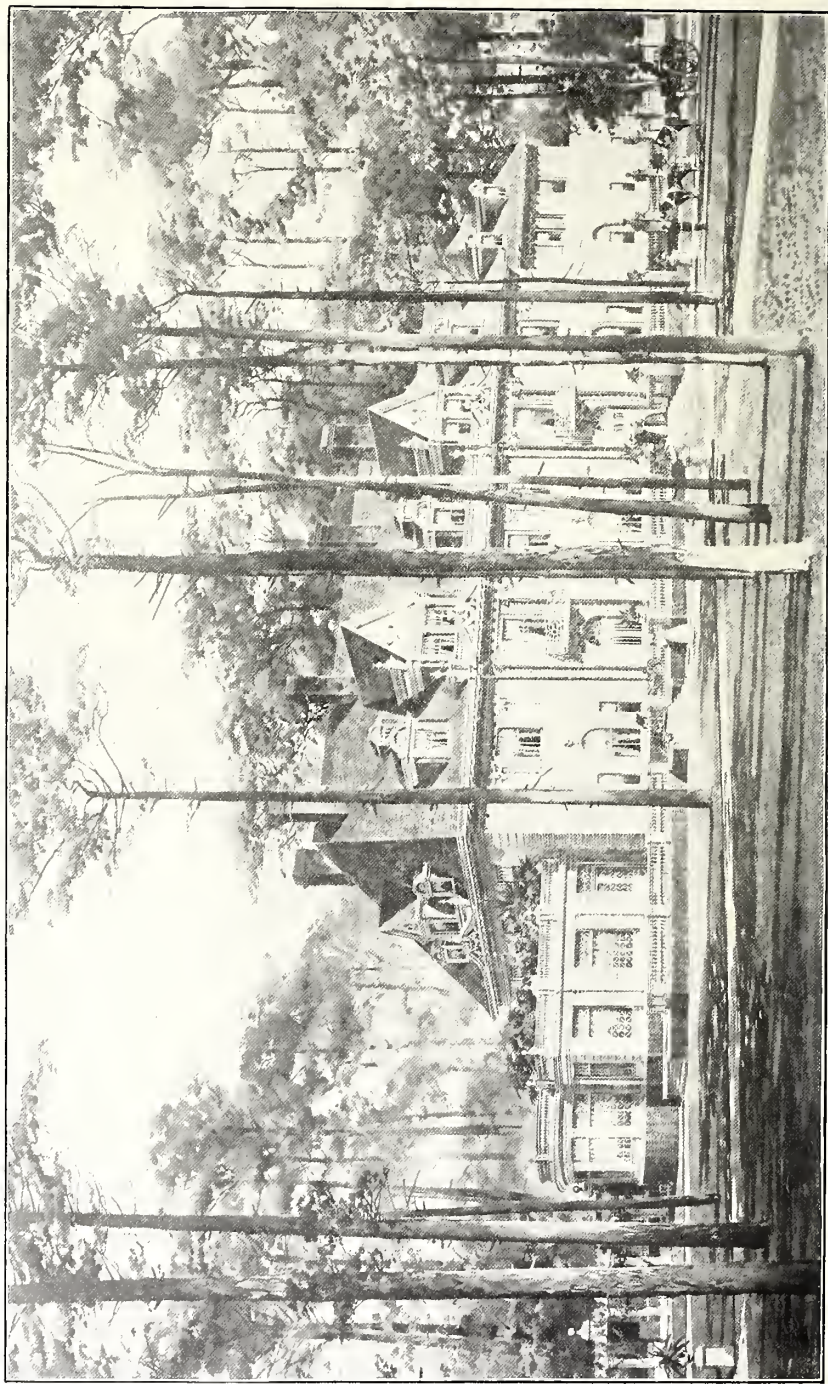


SERVANTS' ENTRANCE, GEORGIAN COURT.





ENTRANCE GATES, GEORGIAN COURT.

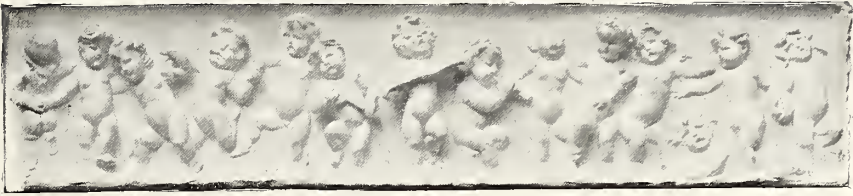


Residence of George J. Gould, Esq.

GEORGIAN COURT.

Bruce Price, Architect.





### THE ARCHITECT AS AN ARTIST.

**I**N the opening chapter of his first book, Vitruvius enumerates the sciences of which an architect should be cognizant as follows:

An architect should be ingenious, and apt in the acquisition of knowledge. Deficient in either of these qualities, he cannot be a perfect master. He should be a good writer, a skillful draftsman, versed in geometry and optics, expert at figures, acquainted with history, informed on the principles of natural and moral philosophy, somewhat of a musician, not ignorant of the sciences, both of law and physic, nor of the motions, laws and relations to each other, of the heavenly bodies.

The conditions of life are relatively the same at this end of the 19th century, as they were in the time of Vitruvius, except that they are now more complicated.

In the earlier period the noted architect considered principally such problems as were presented in the palace, the temple and the public buildings and monuments; these remain to the modern architect and there are added numberless other problems, necessitating the broadest possible knowledge of literature, the sciences, the arts, men and affairs. In fact one cannot conceive an occupation demanding, not only such an extended field of knowledge, but such a broad-minded view of life and its conditions.

On the architect must needs rely the State with its numberless requirements; the Church and the charitable organizations; Commerce; Society with its endless chain of functions and the individual, be he in need of a palace, a villa, or a shelter.

The architect should possess the rare qualities of selection and adaptation, which mark the great artist, and must have that intimate knowledge of nature, as well as art, which will enable him to co-ordinate his environment to his structure, so that one may grow out of the other, each the part of a whole.

Too often the architect is judged solely upon his control of line, contour and mass, while the great importance of contrast other than through these means, is ignored.

Consider how incomplete architecture would be without perfect craftsmanship, how clumsy without art and carry the thought a step further and consider how tame it would be without color.

Probably the best definition of art ever given is that of Delsarte:

Art is feeling, passed through thought, and fixed in form.

Is there any artist, whose work more fully fits this definition, than the architect?



To consider the work of an architect from the point of view taken in these notes, a single example will serve, and for the reason that we are again arriving in architecture at a period, similar in its conditions to that of the Italian Renaissance, in that so large a number of individuals and corporations have acquired vast wealth and that architecture has received a new impulse; one may consider such a country house as Georgian Court, it being of the class of the Italian villa.

In this house was presented a very fascinating and difficult problem, that of creating in a pine forest a home, for a gentleman of large means, who desired his winter residence to be commodious and attractive, but without a touch of grandeur or display.

The house is surrounded with numberless perpendicular shafts of brownish gray pines crowned with dull green, and so well managed is the contrast of the warm gray shingle roof, the creamy terra cotta, the cold gray cement of the walls, set upon the red tile of the terrace and the brick of the surrounding walks, that the house seems either to have grown there, or that the trees were planted for the sake of the house.

The approach to the house is quiet and restful, not, however, without a touch of color, in the great vases of Chinese blue and white, filled with brilliant flowers, which prepare one's eyes for the magnificent Italian garden, disclosed as one nears the carriage entrance.

This superb mass of color arranged in formal lines and set between the gray house and the great gray stables, is delightful to more than one sense and prepares one for the rich and varied color of the interior, upon the detail of which the scope of this article will not permit us to dwell: it will suffice to point out that every detail of color in the house was arranged with infinite care and study, at the same time and in connection with the architecture, and is an integral part of it.

The color study of the interior was made first as a whole, each room being a chord in the general harmony and considered in its relation to all the others; while each room is a complete harmony in itself in every detail, both fixed and moveable.

The house as a whole, is an admirable example of what may be accomplished by an architect whose attainments and breadth of view enable him to consider a part of his problem, every single element of form and color that may surround it or may be contained in it.

The writer of this article, from an intimate knowledge of Mr. Price's methods, acquired by association and collaboration with him, in his work, is impelled to call attention to the fact that any review or criticism of his work would be incomplete which did not attract the attention of the reader to his great breadth of mind, his fertile imagination, his high artistic sense, his keen love of color, his great power as an artist in various other directions and the many qualities of person and mind that have endeared him to those who have had the good fortune to be brought in contact with him, either socially or professionally.

*Prentice Treadwell.*

## DECORATION IN METAL.



THE subordinate elements of interior decoration include none which offer a larger opportunity for effective results than the metal work of doors and windows. Apparently this opportunity was but slightly availed of in classic architecture, but during the Middle Ages and subsequently, with the advance in the art of metal working, this element of decoration attained great development and prominence.

Social and commercial conditions in America were unfavorable to the development of architecture, except to a slight extent during the Colonial period, until comparatively recent years. The lessons of the Centennial Exposition of 1876 broke the indifference and barrenness of American designers, and gave the initial impulse to architecture and its allied arts which has since produced the splendid results with which we are now familiar and which were so markedly in evidence at the Columbian Exposition in 1893.



A Colonial  
Knocker.

In a new country like our own, the growth of taste in household art, and the appreciation of the right use of art work, came only with the increase of leisure and of wealth; but, as the influence of culture, art and travel grows daily more apparent, the tide of public sentiment follows the lead which only a brief time before seemed far in advance and perhaps even impracticable. The American connoisseur demands not only the possession, but the daily use of articles which a few years ago would have been cherished in some museum of fine arts, and this is true not only in his home, but in his place of business and, still more, in the great buildings devoted to public service and convenience.

No other detail of interior decoration offers better opportunity for intelligent selection and expenditure than metal work, and in no other direction has American individuality shown higher ability or more rapid development. The extent of this development cannot be indicated by a few illustrations and can only be understood by an examination of the product itself in use, or, still better, in the Exhibit Rooms of the manufacturers.



Electric Button.  
Mod. Am. School.

The art of the locksmith and metal worker is one of the handmaids of architecture; utility is the primary motive, but decoration should be included in the final aim, and this duality of purpose implies the collaboration of the mechanic and the decorator, the artist and the artisan. To realize this co-operation and to avail of the possibilities of modern science, necessitates resort to the complex facilities of a great industrial establishment, where can be found combined all of the best and latest appliances, and where the trained artist and designer may give full play to the imagination, with confident reliance on the ability of the manufacturing organization, aided by the resources of the modeler, the founder, the chemist, the metallurgist, and the metal worker, to produce work of the highest artistic quality at a cost which makes it commercially available for popular use. The leading organization of this kind in America, if not in the world, is that of the Yale & Towne Manufacturing Company, makers of the celebrated Yale locks, whose works are at Stamford and Branford, Connecticut, a few illustrations of whose work are given herewith as pertinent to the subject under discussion.



A Louis XVI.  
Door Plate.

It is impossible to show by illustration the beauty and perfection of the work of this character now produced by American designers and manufacturers. It may be found in profusion, however, scattered throughout such buildings as those described in the pages of this number, and must be seen and scrutinized in order fully to appreciate the high development to which it has attained. Included in this American revival of a mediæval art is every article of metal work, either of use or adornment, used in connection with the doors, windows and other cabinet work of buildings of every class. Where selected or designed, as it usually is, by the trained judgment and taste of the architect, it will be found in perfect harmony with its architectural surroundings, whatever may be the school of architecture to which these belong, whether Classic, Colonial, Romanesque or Gothic. Indeed, it is to the encouragement and support of leading architects, such as those whose works have been set forth in this and preceding numbers, that the Company above referred to, and others who have followed its example, have been justified in making the elaborate and costly provision of facilities needed for the production of these works of art and in gathering and training the corps of artists and technical experts needed for their effective execution.



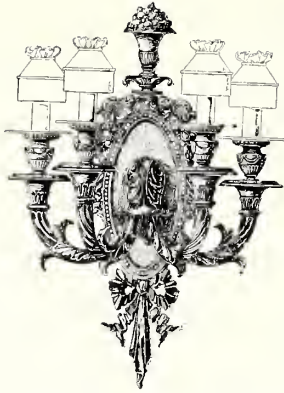
However much artistic metal work may appeal to the architect as an element in his general scheme of decoration, it appeals still more, in the case of private residences, to the owner and, above all, to the lady of the house, as affording an opportunity where the judicious expenditure of money yields a more effective result and more lasting pleasure than can be procured at equal cost in any other way. The metal work used on a door, elaborate and costly, or simple but dainty, as the case may be, is like the jewel on a handsome costume, which serves merely as a background for the effective setting of the smaller but more costly ornament which it presents. The knobs, plates and hinges of a door compel notice by the prominence of their form, position and environment. If inappropriate and unpleasing they obtrude themselves upon all who enter or use the apartment; if handsome and in harmony with their surroundings, they arrest attention even more than the larger and more pretentious articles of adornment which may surround them. A recent development is a revival of the use of Glass Knobs, both plain and handsomely cut or engraved, which, combined with appropriate metal work, produce a most pleasing result, especially when associated with Colonial architecture.

So important has become this department of interior decoration that the Yale & Towne Manufacturing Company has provided at its general offices, Nos. nine to thirteen Murray St., New York, and in the cities of Boston, Philadelphia and Chicago, handsome Exhibit Rooms, where architects and their clients, including ladies, may conveniently examine the vast and varied line of designs included in its products and thus conveniently and intelligently select those which are best adapted to any intended use, and which are most in harmony with individual tastes and preferences. By availing of these facilities an understanding can be reached, better than is otherwise possible, of the high development which this revival of an old art has attained in America, and in no other way can its creations so fully and effectually be utilized in connection with the construction of new buildings or the redecoration of old ones.



A Renaissance Design.

## FIXTURES.



IT has not been long since we have awakened to the fact that a room can be made or spoiled in the lighting. Ten years ago the majority of our houses were illuminated by a rigid, conventional formula. The "brownstone front era" had as depressing an effect upon the allied arts as it had upon dwelling-house architecture. Two causes have been chiefly responsible for the change in lighting policy. The first has been the development of the incandescent globe and the general use of electricity. The second was the throwing off of the octopus which had held residential architecture for so long. With the development of private houses along the lines of originality and individuality, came a sympathetic demand for a corresponding advance in illuminating.

The system of lighting which has been carried out with such signal success at Georgian Court is characterized by the subordination of the fixtures to the decorative treatment of the room. Chandeliers are gradually being done away with in a large measure and their place is being taken by sidelights. With the many and varied effects which can be obtained by this method of lighting, the principal one is to diffuse a pleasant glow without the effect of a blinding glare shining directly in the eyes.

When we say the fixtures have been subordinated to the room, we are far from meaning that they have lost any importance. As a matter of fact, never was there more expensive or elaborate work than is being done at the present time. But, on the other hand, the fixtures are studied to conform to the room, to become an inseparable and integral part of it.

A chandelier composed of 150,000 separate and distinct pieces of glass sounds more like the Arabian Nights than an actual fact, yet this is one of the many interesting features of the now famous Georgian Court. The number on paper sounds only statistical, and, to appreciate what it really means, one has to see the chandelier itself. It stands in the Great





Hall, pendent from the ceiling. The style is a lustre of French form, done in classic detail. From this fixture a flood of light, softened by passing through a myriad of small pieces of glass like uncut gems, illuminates the room.

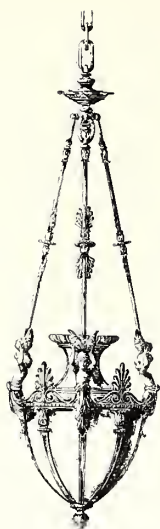
To those who can appreciate from mere reading the artistic effect and harmony with surroundings that can be obtained from light fixtures, it will be more than interesting to take a run through the house, or, to be more explicit, Georgian Court.

In the dining room we find side brackets of a graceful design in classic detail. They are finished in green and gold in harmony with the predominating color of the room. The brackets in the music room are reproductions of the famous Louis XV. appliques in the Palace of Fontainebleau. The electric lamps are in imitation of candle flames, and are covered with cream-colored silk shades. The billiard room shows an excellent piece of work in a fixture that is so arranged that while the light is brilliant all shadows are neutralized. In design it is entirely unique in character, combining a most practical method of lighting a billiard table with an exceedingly artistic piece of metal work. The conservatory brackets are in classic detail, finished in verde antique, and are of an interesting and unusual form. The library fixtures are of a simple and dignified design in Elizabethan style and embody the quiet feeling of the room.

In connection with the lighting fixtures, such as are found in Georgian Court, it is a matter of some interest to know what the Black & Boyd Mfg. Co. is, and to learn something of its history. Founded by two young men, whose sole capital was their brains and experience, the development of this company in four years to the point where it could design and execute work of the important character that has just been described, is something short of marvelous to those who consider the conditions that prevailed in this branch of business during the past few years. It can be stated that its first customer is still a pleased customer, and has ever had the most friendly feeling for the firm for the artistic and business-like way in which it executes its contracts. Herein lies the secret of the success of this company, which started and de-

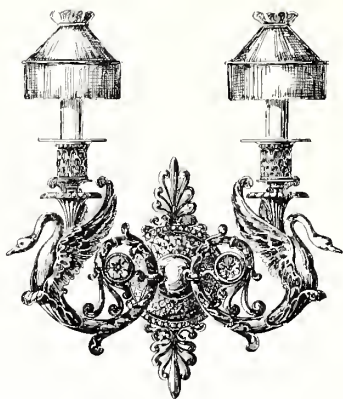






veloped to this perfect condition, despite the most distressing business conditions that have prevailed for many years. They have instituted many original ideas and the success of these has been attested by their being adopted universally by those who recognized their merits. When new models were wanted, the best artists were engaged, and whether a new artist or artisan was needed, in any department, the most proficient men were employed, on the theory that the best is always the cheapest in the end.

There has, accordingly, been assembled by this company a force of intelligent and capable workmen under competent direction, and this has made it possible for them to execute work of the higher order that is in Georgian Court. Residences in nearly every city in the United States contain the work of this company, and among them the following are a few examples, showing the versatility of their work and the wide range of their operations: Residences of William K. Vanderbilt, Esq., in New York City and at Oakdale, L. I.; residences of Mr. William C. Whitney, at Aiken, S. C., and Westbury, L. I.; Biltmore, the residence of George Vanderbilt, Esq.; residence of Washington E. Connor, at Seabright, N. J., and New York City; and of Francis Lynde Stetson, at Ringwood, N. J.; of A. D. Juillard, at Tuxedo, N. Y.; of Harry Payne Whitney, Stuyvesant Leroy, Benjamin Shaw and Elbridge T. Gerry, at Newport, R. I.; of T. J. Oakley Rhineland, N. Y. City; residence of Howell Hinds, Cleveland, O.; of Henry A. Siegrist, St. Louis, Mo.; of Isidor Hershheim, New Orleans, La., and A. Stern, San Francisco, Cal.



## FURNITURE.



LET the average man get possession of a house and the first idea that suggests itself to him is to furnish it. He has a vague idea that some Louis of France has lent his name to a particular style which is quite familiar to him, and that Napoleon gratified his vanity by employing numberless "N"s for decorative purposes. This, with a few ideas he has absorbed by noticing the houses of his friends and his own inherent discrimination between furniture intended for a drawing room and that designed for use

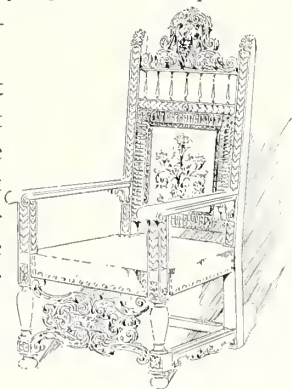
in a dining room, constitutes, as a general thing, his knowledge of the subject.

It is small wonder, then, that in a great number of houses we find furniture totally out of keeping, and at variance with its surroundings. To enter some rooms in these houses is like taking a plunge into cold water.

Nor is the feeling of discord confined to the artistically inclined. Many people, when there is a jarring note in the harmony, feel instinctively that something is wrong, although they may be unable to put their finger on the specific defect.

It is evident, then, that unless we are people of unusual good taste—and what a pitiful few of us there are—we must rely upon someone who has made the subject of furniture a study. By this is meant not a person who has a certain eccentric originality, described by many as "taste," but one whose artistic judgment is unquestionable and who is above the oftentimes striking but transient fads of the hour.

To furnish a house like Georgian Court requires as much earnestness of thought and consideration as the construction of the house itself. Every piece of furniture put into this house was made from special designs, which were made to conform to the architectural detail and general color scheme of every particular room. For every piece a full-sized model was made, and the carving was studied in a similar manner.



A glance at a few of these rooms will serve to show the way in which the furniture was made to conform to the house itself.

The chairs in the dining room are of mahogany, covered with embroidered velvet and executed in the style of the Georgian Period.



The carvings and serving tables are in the same wood and are finished with ormolu gold mountings. The dining table is oval in shape, and, while it is thoroughly in keeping with the style to which it belongs, it possesses marked characteristics of design. The library table and the chairs are of "bog oak" and are covered with blue velvet. They are richly carved, and in design follow the old Italian School.

Louis XIV. has furnished the inspiration for the pieces in the Great Hall. They are gilded with powder gold, and are covered with crimson figured silk velour and ornamented with gold galloons. The furniture in the music room is richly carved and gilded with powder gold. It is covered with Aubusson tapestry from designs made and executed especially for this purpose.

The drawing room pieces are also in gold, the gliding being done on Circassian walnut. The covering is tapestry. In the main suite is a beautiful bedstead with a canopy in the style of Marie Antoinette. The woodwork is gilded and the head and foot boards are tufted with silk broche.

In the principal guest chamber is a reproduction of early colonial furniture in mahogany.

Aside from uniformity and appropriateness the object of the work has been to obtain absolute perfection. In the choice of woods, in the carving and in all details of mountings, no expense nor effort was spared to obtain the best material and talent possible. The finish on the backs, insides and unseen parts, is equally as good as that on the outside, and every individual piece of furniture is put together according to the most scientific principles of construction.

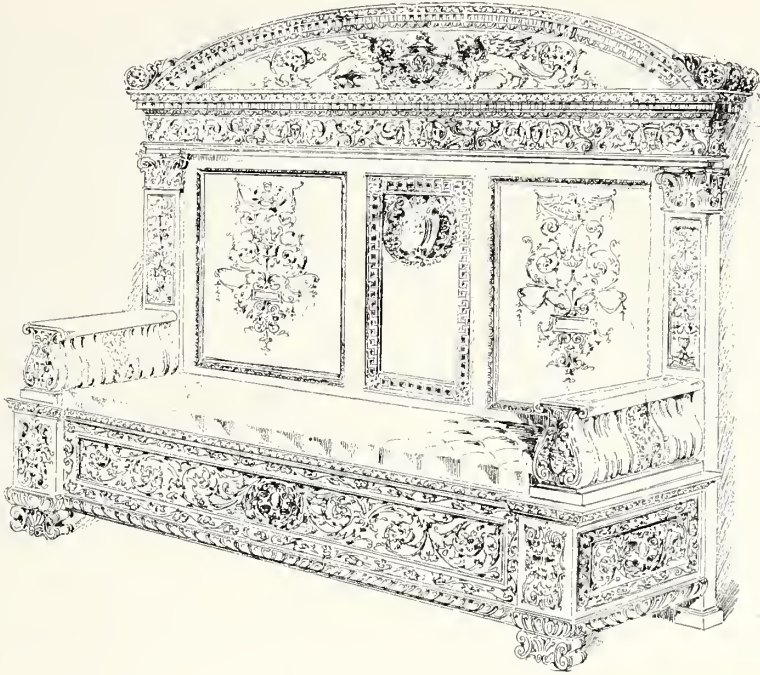


These have been indispensable factors in the success of Theo. Hofstatter & Co., and have made their name stand to-day for all that is artistic and workmanlike in modern furniture.

Theo. Hofstatter & Co. are a firm of over forty years standing and it has been their primary aim during their entire business career to



construct only the highest grade of furniture, by using the best materials, employing only the most skillful workmen, exercising the most intelligent and careful supervision and paying the closest attention to details. In design, they follow only the best examples,



striving for purity of style rather than the transient fads of the hour, and avoiding all that is false, tawdry and unstable.

To the construction, down to the smallest detail, the closest attention is given, and it is a matter of pride with them that no flaws can be found in their products and that it is on a par outside and in.

The best artists and workmen obtainable are on their staff, a fact which has contributed in no small measure to their success.



DINING-ROOM, GEORGIAN COURT.

## FABRICS.

**I**N the completion of Georgian Court it is shown that it is possible to build a magnificent house, and at the same time make a home. In the popular mind the so-called modern palaces have been associated with public art-galleries and official habitations. And, if the truth be told, this has not been without reason, for the majority of the big houses of the day have an air of cold grandeur that is anything but homelike.

The owner of Georgian Court has obviated this fault, however, and built himself a home in every sense of the word. Every detail of the house is characterized by the highest artistic merit both in its design and its sympathy with other artistic factors of the house.

The furnishing is on a scale seldom before attempted in this country, yet at the same time it has been done with such good taste that gives no sense of repulsion on account of its magnificence. On the contrary, it imparts a feeling of hospitality and warmth from the moment one enters the Great Hall. The bedrooms, though perfect in every detail, are striking in their simplicity. There has been skillfully avoided in them that sense of heaviness which seems so often inseparable from rich furnishings. At the same time they are faithfully correct in all cases where they have been reproductions of historical models.

To reproduce a patron's original ideas, at the same time blending them with the conventional in such a manner that they will be enduring in attractiveness is the highest development of home furnishing. Every room at Georgian Court has an individuality of its own that gives a feeling of being in a private room of a dwelling rather than in the show room of a store. This has not been the result of chance but hard study on the part of experienced artists and designers. Tapestries and silks, brocades and velours have been especially woven and tried until there was nothing left to be desired.

As we enter the Great Hall we are struck by its inviting look. The room is done in red. The walls are covered with tapestry striped in two shades of red in sympathy with the beautiful frieze which runs around three sides of the room and represents scenes from Chaucer's *Canterbury Tales*. The furniture is covered with figured silk velour in rose tints. The hangings have plain red silk below to match the dark shade of red in the painting. All the rugs are made especially to fit in the spaces between the columns and are red in tone to conform to the general color-scheme of the interior. They are Ax-



minster and are made from yarn of an extremely fine texture especially spun for the purpose.

The general tone of the dining room is green. The curtains are of dark apple-green XVI.-century silk. The portieres are of the same color in velvet and are decorated with embroidery and painting. The chairs are covered with the same material embroidered and painted in designs which conform to the shape of the backs and seats. Two Axminster rugs of green with shaded borders cover the floor.

It is interesting to note here that the materials used have been especially woven from original designs. More than this, each and every design has been characteristic of the period which it represents in such a manner that it will be as pure in design fifty years from now as it is at the present day.

Passing into the conservatory we find the furnishing particularly appropriate. The portieres are of specially woven linen and mohair material. This is something entirely new and has never been used before. The ground color is green with figures in darker shade to harmonize with the foliage.

In the private rooms the same care has been displayed as in the more public places.

In the apartments set aside as the suite of honor the furnishings are simple, yet elegant. The walls in the sitting room are covered with figured silk taffeta with curtains to match. The walls of the bedrooms are in cream-colored taffeta silk with a delicate green-striped figure.

In the private suite the walls are of silk taffeta embroidered in silk on the edges. The drapery over the bed is an exact reproduction of that in Marie Antoinette's apartments. The shades are silk in the tint of American Beauty roses with garland insertions and flounces in Duchess lace.

The Purple Room is finished in royal purple silk damask, with carpets to match in special Axminster. In the Cupid Room, so called because the ceiling is decorated with flying cupids, the walls are in a special shade of lavender satin.

The second floor is decorated in red and carpeted in the same color. In the Green Room the walls are covered with green and gold figured silk damask. The hangings are plain green silk velour and the rugs are Axminsters of the same shade. The bed coverings are green satin, and all the spreads have monograms embroidered on them in a lighter shade of the same colors. In every room some particular color scheme has been carried out completely, yet in such a manner that it is not offensive or tiresome to the eye.

There is one impression that one receives more strongly perhaps than any other in seeing Georgian Court, and that is that although

every individual room or suite possesses a distinct individuality, and in design and general conception stands apart from the others; nevertheless, one feels a conviction that every one is bound to every other by a subtle artistic relation, and that nothing could be spared without forming a break in the whole chain.

All of the fabrics in the color scheme of the house were woven by W. and J. Sloane in the colors and after the designs of the decorator.

This firm is too universally known to need any introduction. It is interesting to see, however, what they are doing. The silk damask they are producing is fully equal of the French goods. Also "chintz" of variegated colorings in fine grades. These goods sell for thirty per cent. less than the French. They own and control their mills, which are by far the largest in this country and are complete in every particular.

The American wool tapestries are rapidly superseding the French, for the reason that they can be bought for a more reasonable price than the foreign article. This reduction in price is in no wise due to any inferior quality, for the domestic goods are fully the equal of the imported both in color and design.

Although much of their expensive work is done from original design, yet they keep constantly in stock a full line of fabrics of all periods, including the styles of the several Louis, Empire, Roccoco and Colonial.

To better supplement their decorative work they make special pieces of bronze and also wall paper in particular styles and colors to match or harmonize with hangings.

In short they can furnish a house from top to bottom without using an article or a cloth that can be duplicated from stock in any shop in the world.

## TERRA COTTA.



SINCE the introduction of architectural terra cotta in New York about the year 1877 its growth and development has been phenomenal. Previous to this year terra cotta was used principally to imitate stone carving. The advent of the new terra cotta—the term “architectural” indicating more than anything else that it was “used as terra cotta”—gave the first impetus to the use of the material. Previous to this time, for some unknown reason, a prejudice had existed against terra cotta on the ground that it was not durable. This fallacy was killed, however, by some practical demonstrations of its lasting qualities and the next half dozen years, although a sort of experimental stage, showed at the end that it had come to stay.

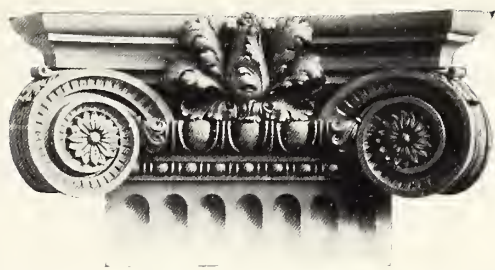
The few examples of its use twenty years ago have spread almost beyond expression except to say that its use is general and growing.

Chicago can claim the credit of having first used architectural terra cotta to any extent. The new city which grew up on the shores of Lake Michigan after the disastrous fire, was the pioneer in many of the important building inventions of the day, and the use of terra cotta is not the least of them. Several improvements in manufacture, such as the tooled surface, did away with the objection of unadaptability to certain kinds of work and gave the material a decided impetus.

It has remained for the Perth Amboy Terra Cotta Co. to remove what might be called the last objection to the unlimited use of architectural terra cotta; namely, the question of color. Buffs, yellows and various shades of red had been manufactured and used with great success, but there was a negative demand for a multi-colored article. Negative, because the article was not obtainable, but demand, nevertheless, because it was necessary to have it in order to complete certain architectural color schemes.







With the enterprise and skill which has long been characteristic of their work, the Perth Amboy Terra Cotta Co. directed their attention to producing such an article, and, after several years of experimenting, they have at last been rewarded by unqualified success.

The secret of the chemicals used is known, of course, only to the company's chemists, but the process itself is a comparatively simple one. After the color is sprayed on it is baked at a high temperature and takes a brilliant glaze—this being taken off with a sand-blast.

The final result is that the terra cotta is absolutely impervious to weather, has a rich color or colors and a dull, smooth finish.

Although, on account of its plastic nature, terra cotta lends itself easily to the most graceful and subtle modelling, at the same time it has only been during very recent times that it could be finished in such a way as would fit it for interior work.

In the process of making polychrome terra cotta not only is it possible to obtain any finish from a dull vitreous texture to a highly polished glassy surface, but there can be produced any color ranging in depth from the deepest shades to the most delicate tints.

The finer productions of this kind of work shown by the Perth Amboy Terra Cotta Co. approach if they do not equal the beautiful specimens of della Robbia work, the making of which, up to a short time ago, was regarded as a lost art.

Thus has been extended the sphere of usefulness and the range of adaptability of one of the most wonderful mediums that ever offered itself to the architect and the sculptor.



This marvellous advancement from a subordinate position where it was used as an imitation of stone to the present time when it stands individually and supremely as a medium of ornamentation and a factor in engineering is one of the most important and significant happenings in the history of modern building. This was brought about only by the most exhaustive and intelligent labor on the part of those to whom this important work fell, and of these the Perth Amboy Terra Cotta Co. is, and has ever been,

more than any other organization, instrumental in the advancement of an art which we would be tempted to consider illimitable if we did not realize that it has already reached a period of comparative perfection.

The Perth Amboy Terra Cotta Co. are doing a important work of the by a few of their contracts. Mr. Herdence at Newport, Building at Nos. Savings Bank at Y.; the New York Telephone Building Power-house of the Railway Co. at 95th



boy Terra Cotta large part of the imday, as is evinced latest completed man Oelrich's resi-R. I., the Bayard 67-69 Bleecker St., Binghampton, N. and New Jersey at Newark, and the Metropolitan Street St.

The above list has been selected at random from a vast amount of other work and serves to show with the few buildings subjoined the versatility and wide range of operations of the company.

The Reading Terminal at Philadelphia, the Masonic Temple at Boston and St. Francis de Sales, at Providence, R. I. The terra cotta in this church was glazed in colors. The café of the Dun Building, at Reade St. and B'way, New York, was finished in polychrome and glazed terra cotta.

Among the school houses the best examples are: Public Schools No. 167, at Mott Av. and 144th St.; No. 169, at Audubon Av. and 168th St., and No. 173, at East 183d.

The Franciscan Monastery in Washington, D. C., is a splendid piece of terra cotta work. The material for the house of Mr. T. F. Dryden, at Bernardsville, N. J., and the residences of Mr. Wertheimer and Mr. Kahn, at Morristown, N. J., was also furnished by the Perth Amboy Terra Cotta Co.



## THE BUILDER.

ONE of the most flattering evidences of confidence in a builder is to have a contract awarded him on the merit of his work rather than the fact that he is the lowest bidder. This speaks far more than any testimonial that was ever written, for it shows in the most practical way that his work is worth more to a client at a higher price than that of his cheaper competitors. Good work always has been and always will be appreciated, and therefore will always command a fair price. When a man spends an ordinary fortune upon such a house as Georgian Court he wants a structure that will endure. To fill many houses with the magnificent furnishings, decorations and art treasures used at Lakewood would be like setting the Kohinoor in brass.

Among the leisure classes there has been a tendency of late years to build more and more in the country. The average country house of the wealthy man has grown from a simple and moderate priced dwelling to a palatial residence with all the luxuries and conveniences of a city house. In many cases these houses are intended as permanent homes, and neither expense nor effort has been spared to make them fitting receptacles for the household gods.

With the advance of these country houses to an equality with the most magnificent of city dwellings their construction has become a problem requiring much more than ordinary intelligence, and a thorough and practical knowledge of each and every branch of the building trades, including masonry, carpentry, iron work, roofing, painting, plumbing, electrical work, heating, etc.

J. H. L'Hommedieu's Son & Co. have been prominently identified with this out-of-town building, and in many instances have performed all the work on the places necessary to put them in a complete state. This not only includes the erecting of the buildings, but the grading of the grounds, the laying out and macadamizing of the roads and paths, together with seeding down the lawns, planting the trees, shrubbery, etc. Their work includes many of the best known country houses that have been built in the last score of years in the states of New York, New Jersey and Connecticut. The many magnificent structures which they have erected in these places are flattering testimonials to the excellence of their work.

There is an air of substantial lastingness about a house constructed in their style which is satisfying, as it gives an air of solidity, thick-



ness, and, by reason of these, comfort, which is absent in buildings of the skeleton type, where space and adaptability to public usage are the chief requisites.

The development of a palatial structure like Georgian Court from the first step to the time when the owner can enter it and find it complete to the minutest detail is an interesting study in itself.

Work was commenced at Georgian Court Dec. 29th, 1897. The excavating was started by a shovelful of earth being thrown outside the building line. On the following Monday work began in earnest with men and teams, and from that time until its completion, on Christmas Eve, '98, it was the scene of continuous activity. The foundations of Georgian Court rest on a bed of brown building sand, which was found at a depth of eight feet below the natural surface of the ground. Above this was a conglomeration of white sand, loam, clay and marl in stratas, veins, layers, and mixtures. Next to solid rock, the sand on which this building rests is the best bottom on which to start foundations, and it has one advantage which rock has not, and that is it will absorb all surface drainage, and therefore insure a dry cellar, which is most essential.

The foundations and walls in all the work of Georgian Court are of hard New Jersey brick, laid up in cement mortar. The piers and walls supporting the greater loads are laid in Portland cement mortar. The quoins of the building and all arches of the exterior are made of the Powhatan Clay Manufacturing Co.'s white brick, moulded to forms and shapes required. The terra cotta, all of which is of unique design and detail, is cream white in color and was made by the Perth Amboy Terra Cotta Co., from designs and models approved by Mr. Price. Some of this terra cotta is semi-glazed; the rest having a dull finish.

The marble of the exterior work came from the quarries of the Vermont Marble Co., at Proctor, Vt., and the excellence of the material and workmanship speaks for itself. The main walls of the exterior are finished in grayish white stucco, made of Atlas Portland cement and white beach sand, applied in two coats, the surface being finished with Brussels carpet floats.

The floors of the porches, piazzas and terraces are laid with red terra cotta. Welch quarries, imported especially for this work. The interior workmanship of the house is of the finest, and the materials are of the very best. Among the marble used for the interior work are Green Vermont, Pavanazza, Royal Irish Green, Black Egyptian and Gray Billeard Roman. The ornamental plastering must be seen to be appreciated. The woods used in the interior work are quartered white oak, Zambesi, East Indian mahogany, San Domingo mahogany, white pine and poplar.

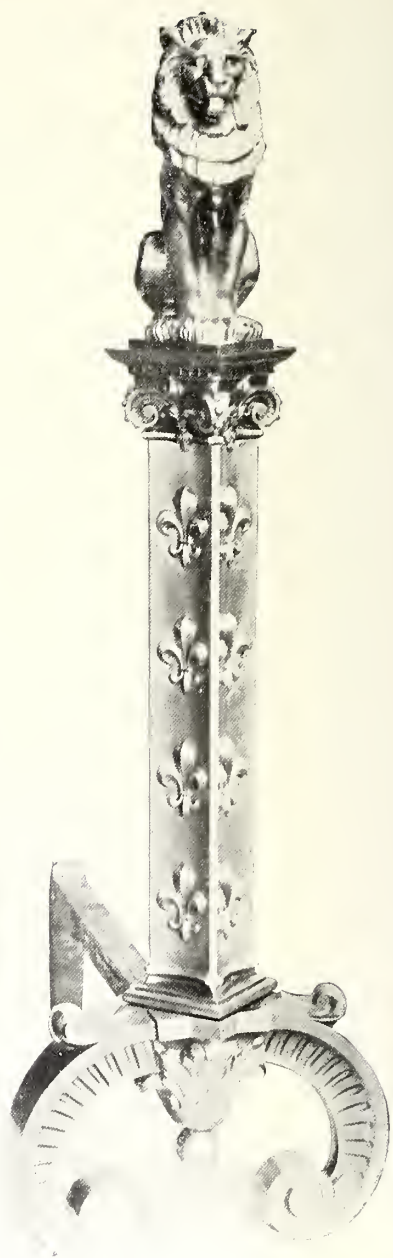
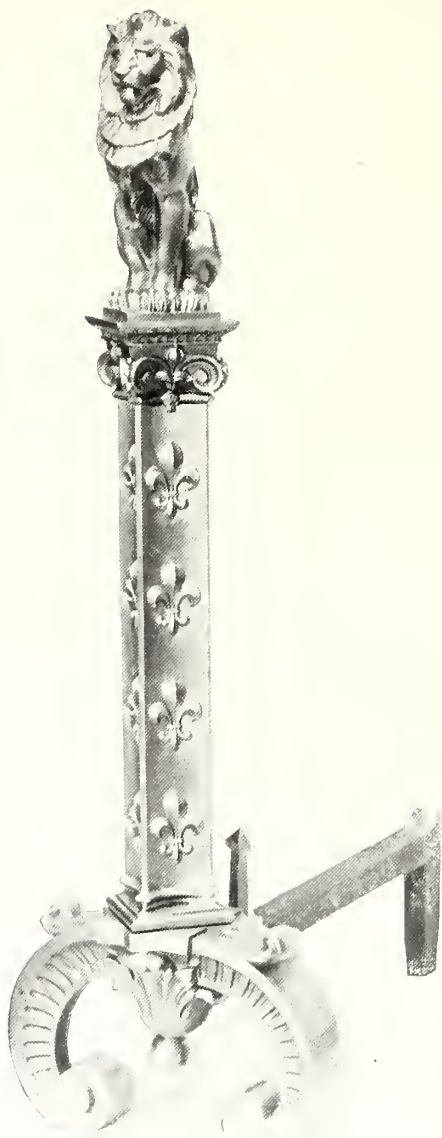
A notable feature of the entire operation was the sympathy

which existed between the owner, the architect and the contractors. Mr. L'Hommedieu was quick to grasp the architect's idea, and they were put into material form with faithful regard to the originals. The result of this is plainly shown in the excellence of the work and the entire absence of any of the jarring minor defects which are so often met with where the architect and the builder have not been entirely in accord.

Mr. Geo. A. L'Hommedieu learned the building trade under his father, who was the firm of J. H. L'Hommedieu. On the death of the elder Mr. L'Hommedieu, his son took into partnership Mr. John Clark Udall, the style of the firm becoming J. H. L'Hommedieu's Son & Co.

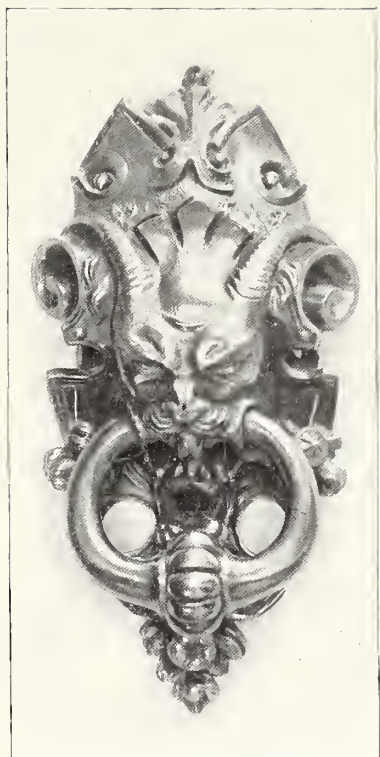
Among other important work which has been done by the firm are the residences of Messrs. J. A. & J. W. Roosevelt, at Oyster Bay, L. I. In New York City they built Dr. T. G. Thomas' house, at No. 600 Madison avenue. Among the out-of-town houses they have built are included the residences of Judge Horace Russell, Gen. Thomas H. Barber, Dr. Paul Munde, Mrs. M. B. Caldwell and the Misses Ray, at Southampton, L. I.; those of Mrs. Keith Armistead, at Newport, R. I., and Mrs. J. C. Pumpelly's house at Morristown, N. J. For Mr. T. W. Pearsall they built a residence at Black Rock, Conn., and one for Mr. T. H. Talmadge, at Moore's Pond, N. Y.; also the residences of Mr. W. L. Stowe, Mr. James E. Martin and Mr. George H. Holt, at Great Neck, L. I. In addition to these they built the houses of Mr. A. E. Bateman, Mr. George L. Ronalds, Mr. William Kent, Mr. Alfred Seaton and Mr. W. B. Smith, at Tuxedo Park, New York.

J. H. L'Hommedieu's Son & Co. have confined themselves principally to the construction of the finer class of dwellings, and their greatest success and reputation has been achieved along these lines. They are equipped, however, to undertake the erecting of buildings of every kind, no matter what may be the character of the structure, or the conditions of the problem.

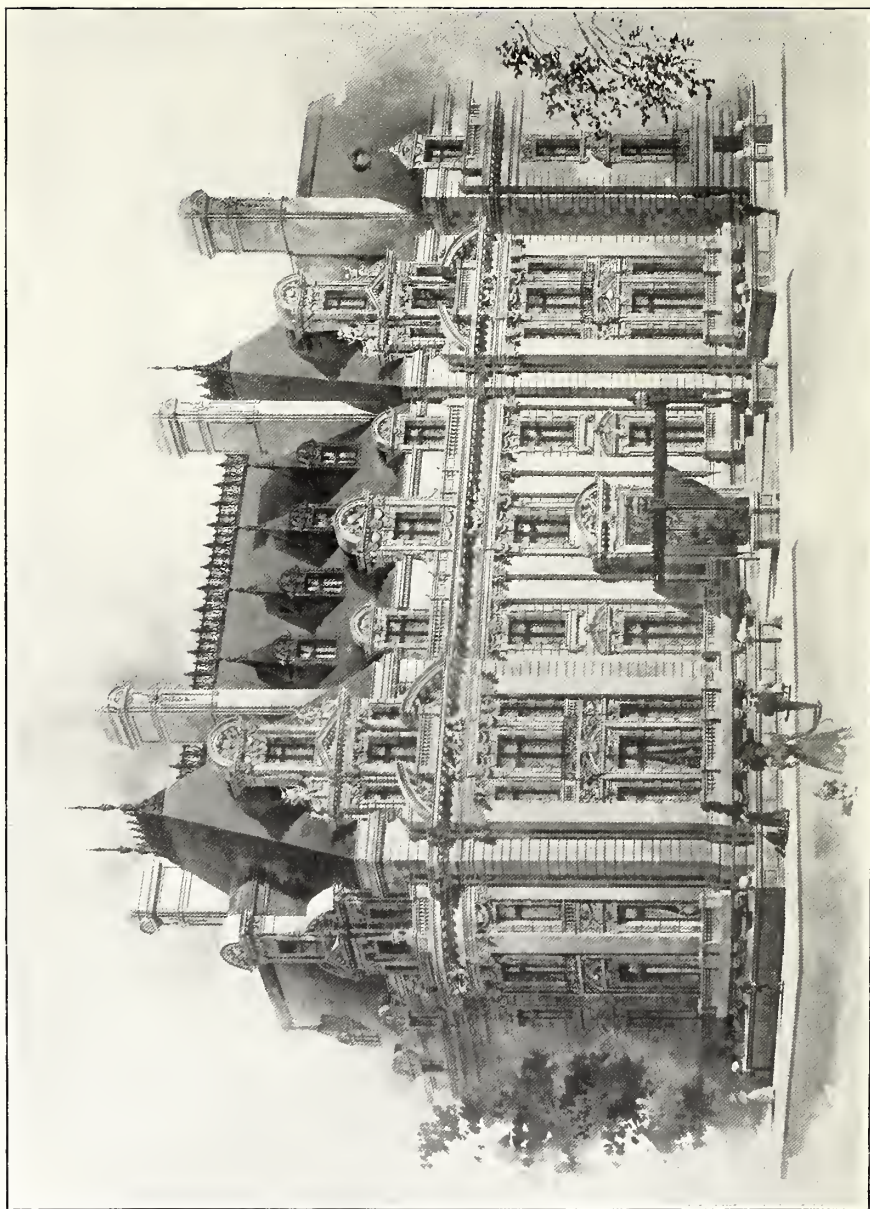


BRASS ANDIRONS.  
Designed by Bruce Price.





BRONZE DOOR KNOCKER.  
Designed by Bruce Price.



RESIDENCE ON UPPER FIFTH AVENUE, NEW YORK CITY.

Designed by Bruce Price.



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Art Workers in Metal,

AND MANUFACTURERS OF BUILDERS' HARDWARE.

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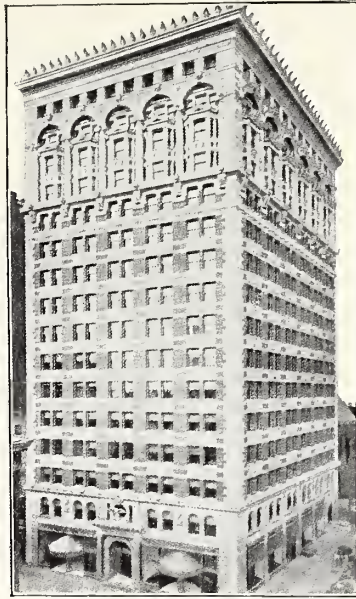
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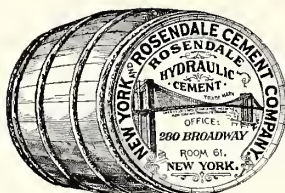
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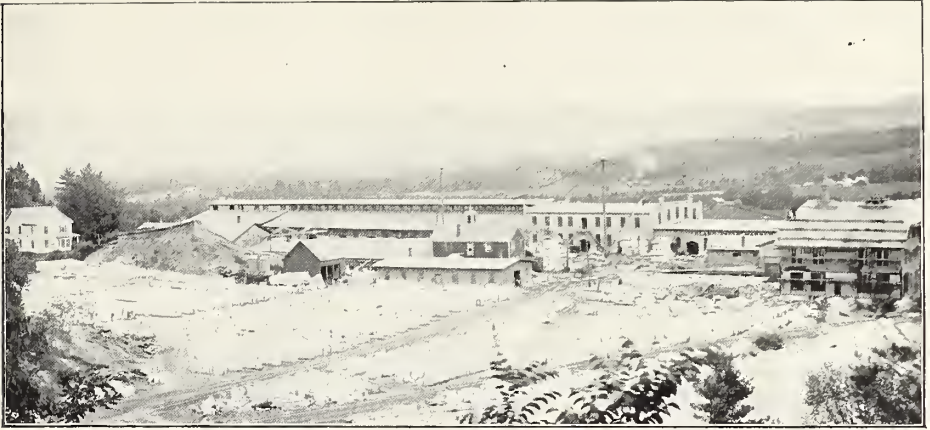
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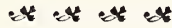
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| APARTMENT HOTEL, 85th St. and Madison Ave.....              | Schickel & Ditmars   |
| ST. VINCENT HOSPITAL, 11th St. and Second Ave.....          | Schickel & Ditmars   |
| PHELPS-DODGE BUILDING, John and Cliff Sts.....              | Clinton & Russell    |
| COMMERCIAL BUILDING, 15th St. and Sixth Ave.....            | Ralph S. Townsend    |
| APPELLATE COURT BUILDING, 25th St. and Madison Square.....  | N. Le Brun & Sons    |
| NEW YORK TURN VEREIN, 84th St. and Lexington Ave.....       | Israels & Harder     |
| CLARK ESTATE HOUSE, Riverside Drive .....                   | Ernest Flagg         |
| JENNINGS RESIDENCE, East 72d St .....                       | Ernest Flagg         |
| PUCK BUILDING, Crosby and Houston Sts.....                  | Albert Wagner        |
| CHURCH, 145th St. and Convent Ave. ....                     | Lamb & Rich          |
| CLARA DE HIRSH HOME, East 63d St. ....                      | Brunner & Tryon      |
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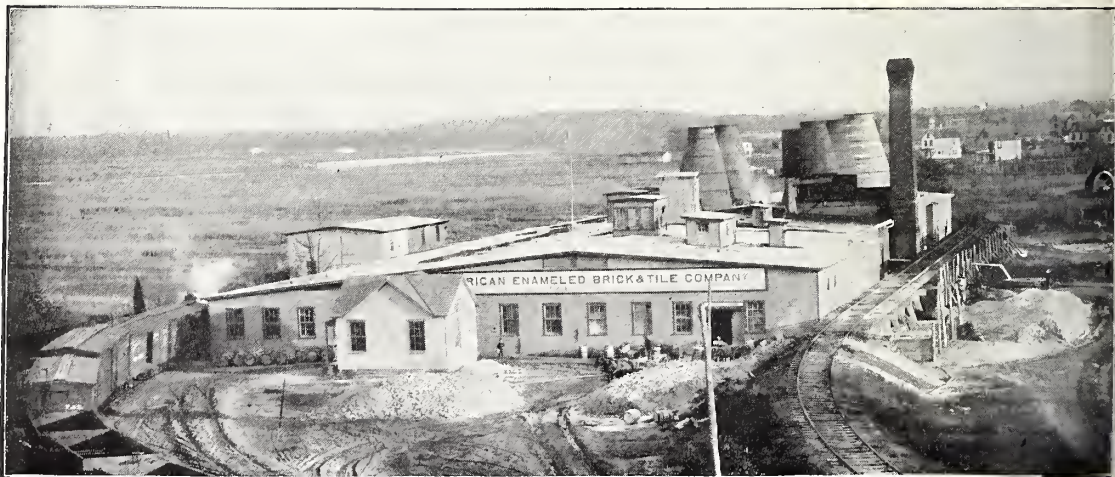
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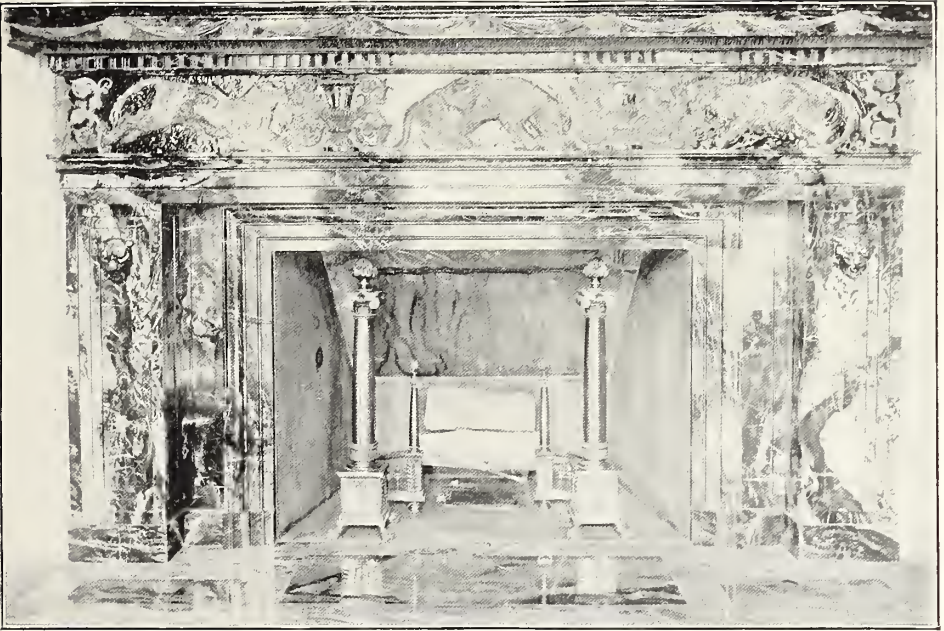
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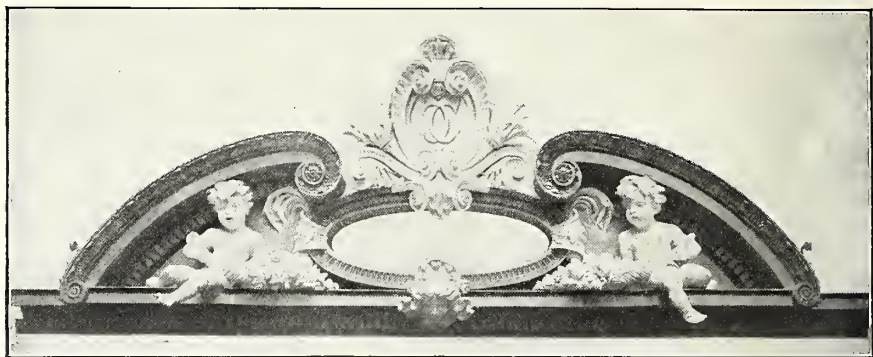
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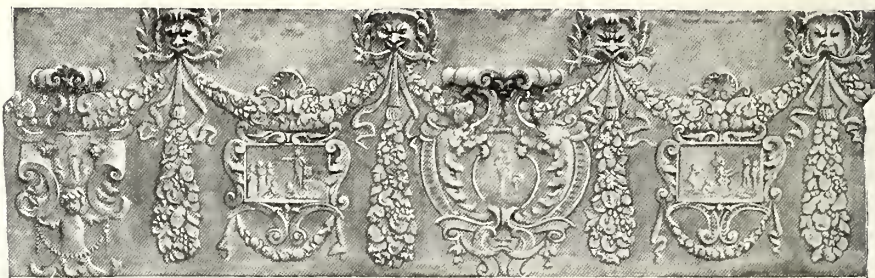
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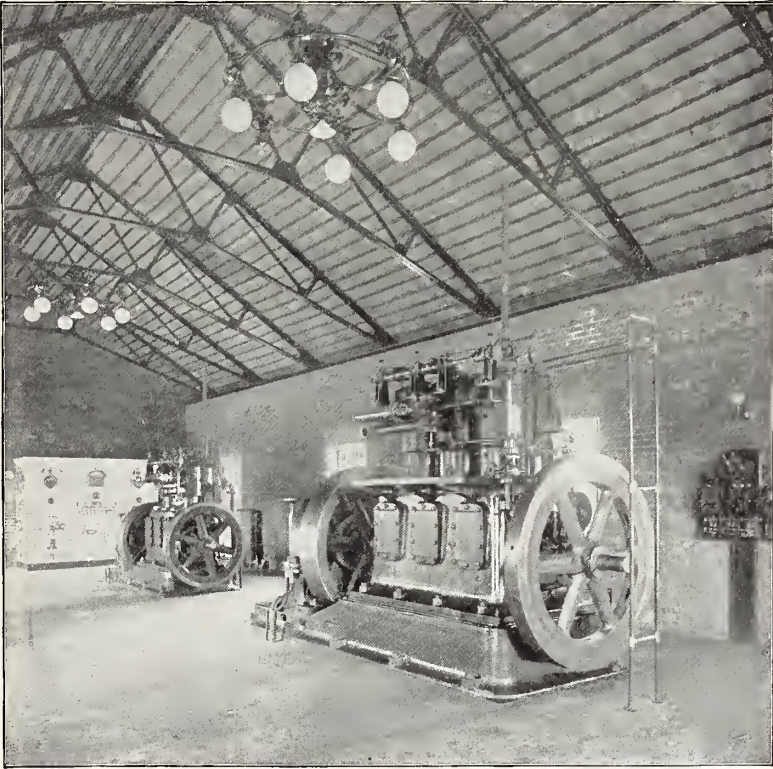
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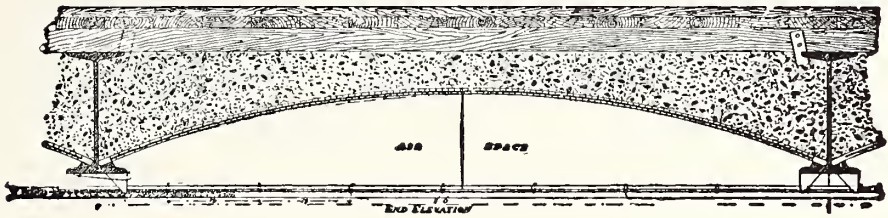
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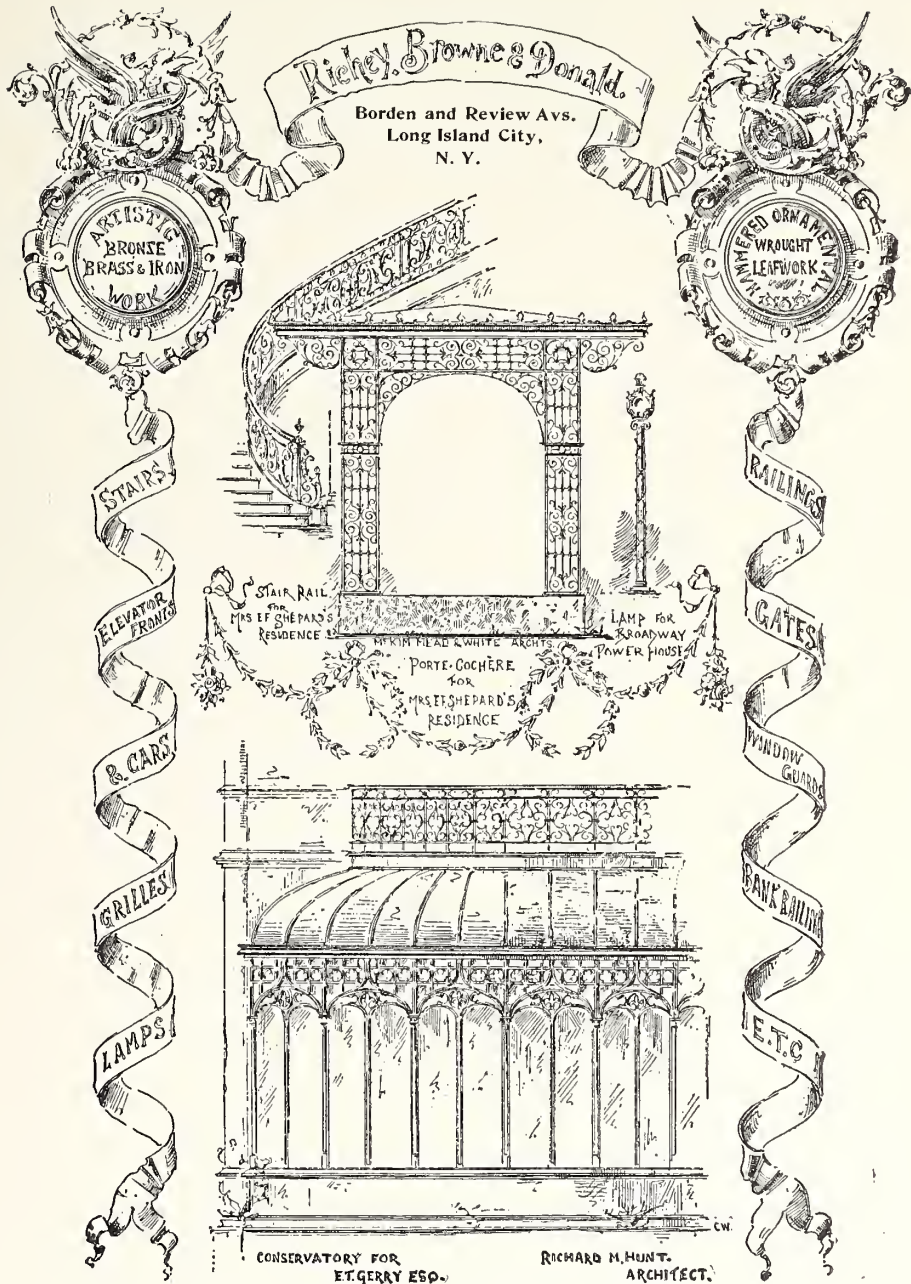
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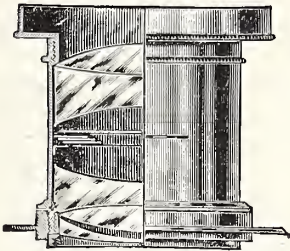
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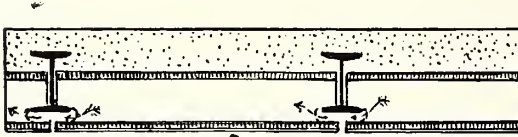
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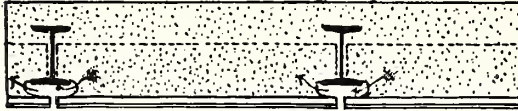
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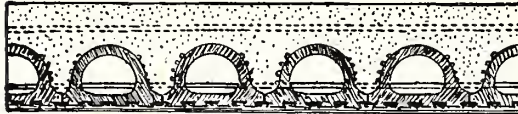
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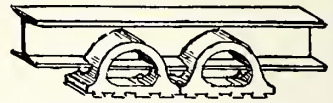
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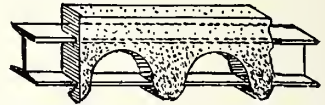
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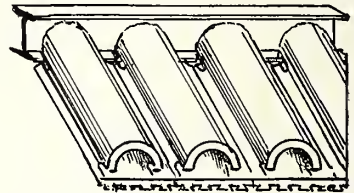
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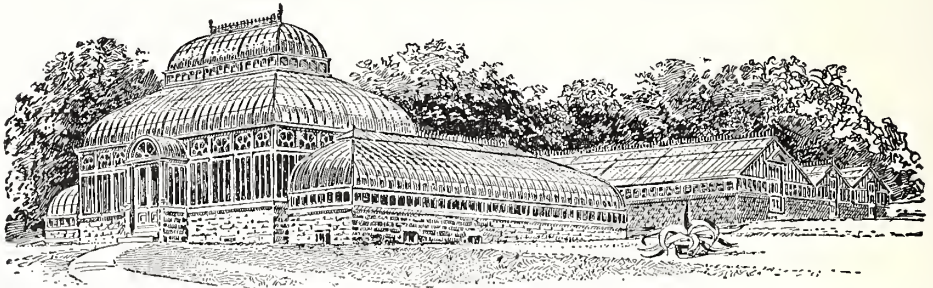
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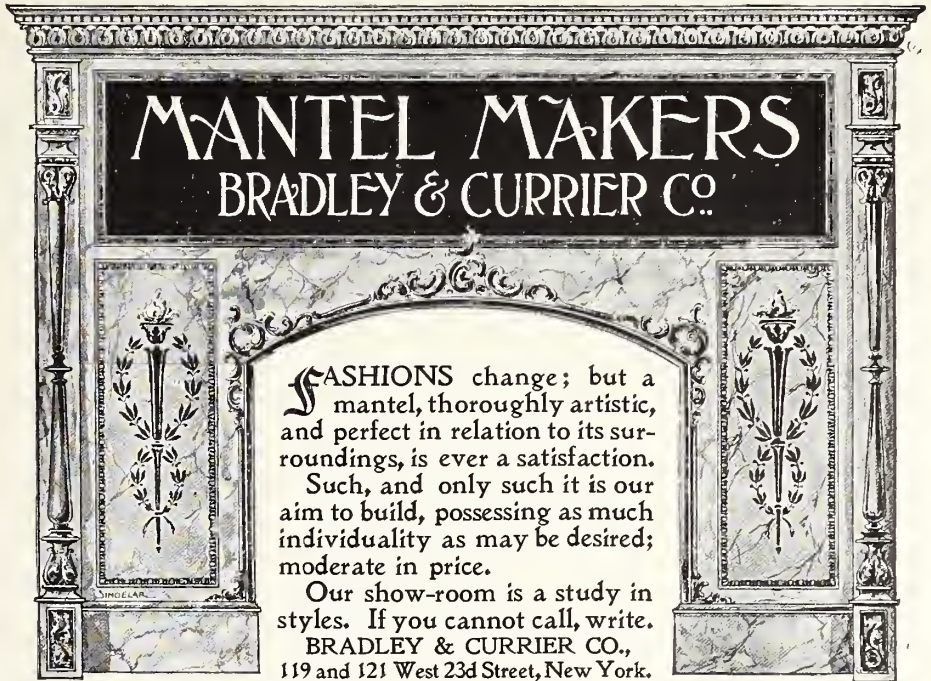


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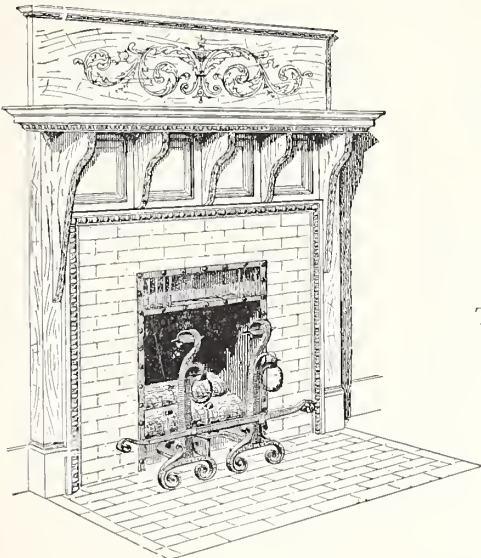
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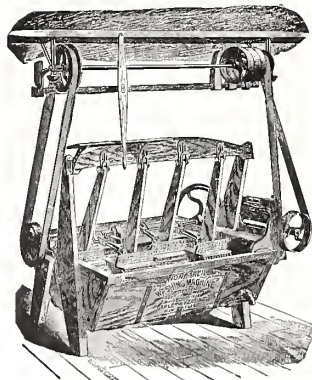
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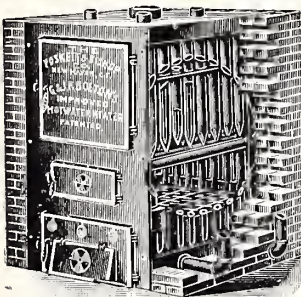
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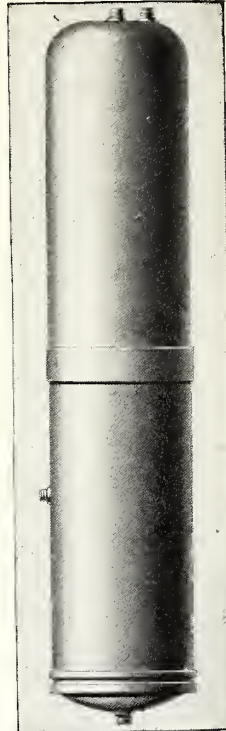
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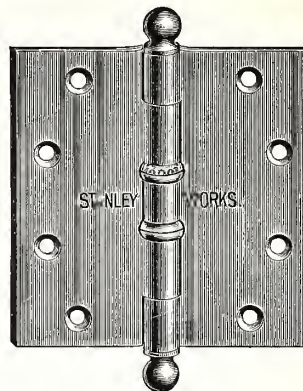
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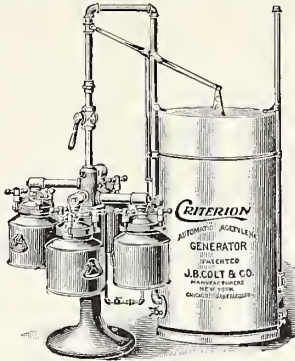
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